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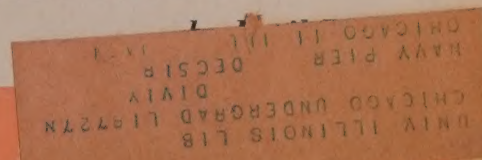


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The Problem of Sincerity —by *Virgil Thomson*

Ernest Ansermet Rehearses "Firebird"

How Do You Look to Your Audience?

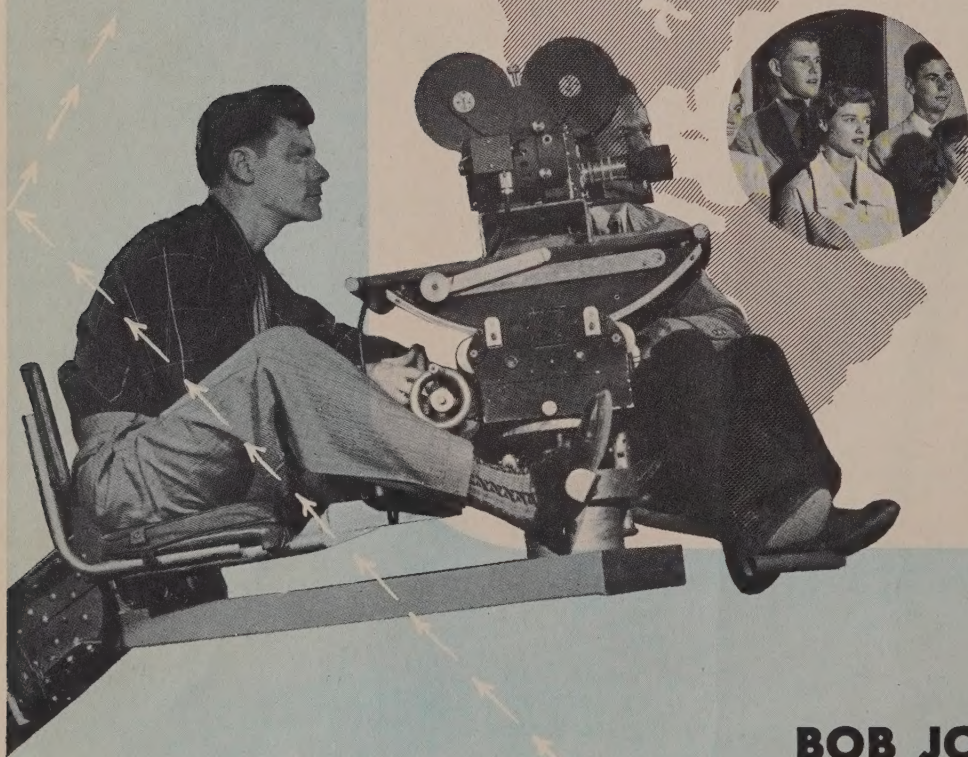


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THE WORLD OF

Music

Luigi Dallapiccola's tragic 12-tone opera, "The Prisoner," will be given its first performance in America at the Juilliard School this month. The controversial new opera had its premiere a year ago in Turin, Italy . . . **John Alden Carpenter's** 75th birthday was celebrated last month with special concerts of his music by the Chicago, St. Louis and Indianapolis Symphonies . . . "The Dybbuk," an operatic version of the drama made famous by the Habima Theatre, will highlight the **New York City Opera spring season**, which opens March 14.

Rent-free vacations for teachers in any part of the country they choose can be arranged through Mrs. Mildred Lewis' new "Teachers' Residence Exchange," 100 West 42nd St., New York City. Mrs. Lewis assists in exchanging homes during summer vacations or sabbatical leaves. No charge is made except a small fee when a swap has been arranged.

Bruno Walter, George Szell and **Guido Cantelli** will be guest conductors with the New York Philharmonic-Symphony next year, with **Dimitri Mitropoulos** continuing as musical director . . . A second **Casals Festival** will take place this year at Perpignan, in southern France, under the direction of cellist Pablo Casals. Musicians who participated in last year's event will return for the Festival this summer . . . Sydney Griller, first violinist of the Griller String Quartet, last month was made a Commander of the Order of the British Empire by King George VI.

COMPETITIONS (For details, write to sponsors listed)

- 19th biennial Young Artists Auditions in piano, violin, organ, voice. Prizes: \$1,000 each. To be held in March and April, 1951. Sponsor: National Federation of Music Clubs, 455 W. 23rd St., New York 11, N.Y.
- Competition for orchestral work, not over 10 minutes long, to be premiered by Baltimore Symphony. Closing date: March 15, 1951. Details from Dr. L. B. Keefer, 3818 Tudor Arms Ave., Baltimore, Md.
- Chamber music or small orchestra work, by composer under 19. Prizes: \$25, \$10. Closing date: April 30, 1951. Sponsor: Jordan College of Music, Indianapolis 2, Ind., att. Mr. William Pelz.
- Choir Photo Contest. Open to non-professional choral groups only. First prize, \$382.50; nine other prizes. Ends June 30, 1951. Sponsor: Choir Guide, 166 W. 48th St., N. Y. C.
- Young Composers Contest—Chamber music work by composers 16 to 25 years of age. Prizes: \$150, \$50. Closing date: April 1, 1951. Sponsor: National Federation of Music Clubs (address above).

The **University of Illinois** this month will launch a two-month Festival of Contemporary Arts on its campus at Urbana, Ill. Highlights of the Festival will be appearances by **Paul Hindemith** and **Rafael Kubelik** as guest conductors of the University orchestra, and a student performance of Gian-Carlo Menotti's "The Old Maid and the Thief."

The sixteenth **May Music Festival** in Florence, Italy, will open May 6, with a performance of Verdi's "Macbeth." Other seldom-heard operas to be performed during the Festival are Schumann's "Genoveva," Haydn's "Orpheus and Eurydice," and Weber's "Oberon" . . . The **Rudolph Wurlitzer Company** has received an order for 100 electronic organs as part of the Army's procurement program . . . New York's **Roxy Theatre** is currently negotiating for a return appearance by the Philharmonic-Symphony as part of the Roxy stage show at the conclusion of the Philharmonic season in April.

Rudolf Serkin, who has played over 50 concerts with the Philadelphia Orchestra since his debut with the organization in 1937, last month donated his services at a concert for the benefit of the Orchestra Fund. As a gesture of appreciation, the orchestra management on the night of the concert presented Serkin with a red International Harvester tractor for his farm in Vermont.

James W. Bampton last month resigned as president of the Theodore Presser Co. He was succeeded by **Herbert L. Brown**, senior vice-president in charge of the company.

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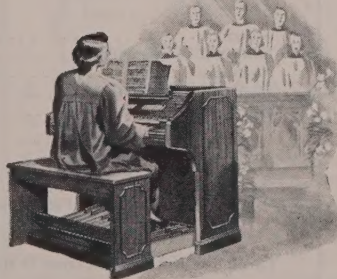


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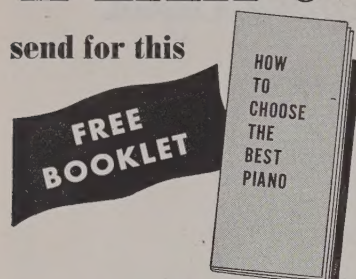
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AUTHORS IN THIS ISSUE . . .

VIRGIL THOMSON ("The Problem of Sincerity," p. 11) burst on the New York musical scene a dozen years ago, and it has not been quite the same since. His witty and provocative opinions on the state of music, appearing regularly in the New York *Herald Tribune*, are widely discussed (and quoted) in musical circles.

A native of Kansas City, Mr. Thomson graduated from Harvard in 1922, spent three years on the Harvard faculty as an instructor in music, then went to Paris for further work and study. During a visit to France in 1947 he was made a Chevalier of the Legion of Honor.

Mr. Thomson is the composer of a long list of works, including symphonies, string quartets, Masses, chamber music of all kinds, and two operas with texts by Gertrude Stein. He has written four books and numerous magazine articles.

GEORGE P. ORR ("Notes of an Amateur Violin Maker," p. 19), a senior partner of the Philadelphia law firm of Orr, Williams and Baxter, is an enthusiastic amateur musician. He has been baritone soloist with Philadelphia's famed Orpheus Club, plays the violin and is a director of the Curtis Institute of Music.

Noting that for 200 years violin makers in Europe and America have tried without success to match the tonal qualities of Cremonese instruments, Mr. Orr determined to have a try at the problem himself, by making violins as a hobby. Thirty-five years of testing and experimenting followed, resulting in violins that have been used in the Philadelphia Orchestra and highly praised by some of the greatest virtuosos of today. ETUDE is honored to present Mr. Orr's article in this issue, believing it a significant contribution to American violin-making.

ROSALIE MILLER ("Every Voice Is a Problem," p. 14) studied with Jean de Reszke and other famous teachers. The greatest vocal influence of her career, however, was Marianne Brandt, the Metropolitan's celebrated Wagnerian contralto. Miss Miller gives Brandt credit for the vocal technique which she has passed on to Regina Resnik and Anne Bollinger, both of the Metropolitan, and to other gifted young artists.

THIS MONTH'S COVER

In the Red Rocks Amphitheatre near Denver, thousands gather each year for the annual sunrise Easter service. Because of Red Rocks' natural acoustical properties, amplification is seldom needed. In summer the amphitheatre is the scene of open-air concerts by Saul Caston and the Denver Symphony Orchestra.

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"Detroit's Symphony Waits for a Sponsor"—the story of a determined group of musicians who won't take no for an answer to their dream of founding an orchestra in orchestra-less Detroit . . . Virtuoso Joseph Fuchs advises young students on how to master violin problems . . . "Sing With Your Fingers," admonishes Mary Boxall Boyd, a Leschetizsky pupil who passes on the secret of Leschetizsky's famous "singing tone" . . . plus departments edited by Guy Maier, Maurice Dusesnil, Alexander McCurdy, Harold Berkley, William D. Revelli and John Finley Williamson . . . and 22 pages of music by outstanding classic and contemporary composers.

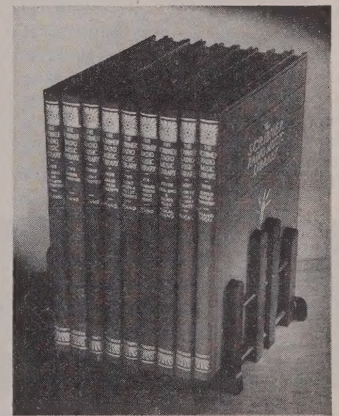
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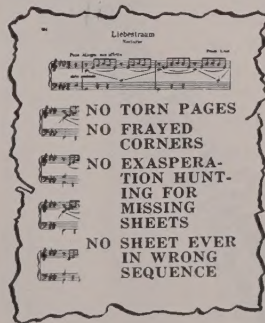
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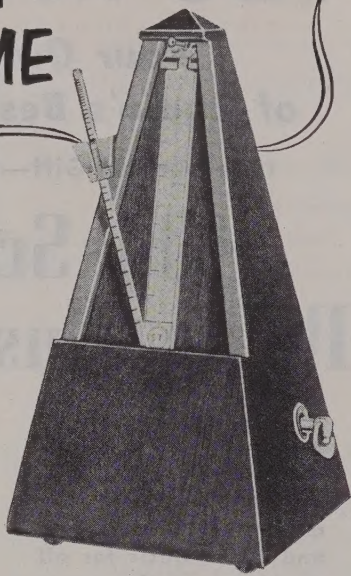
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MUSICAL

Miscellany

By NICOLAS SLONIMSKY

A VIVID PICTURE of the musical scene in America 100 years ago is presented in a forgotten book, "Mes Voyages in Amérique" by the Viennaborn French pianist, Henri Herz, who gave concerts in California during the Gold Rush in 1849. At the end of one of his concerts, the manager brought him a large bowl filled with yellow powder. "What is this?" asked Herz. "The receipts!" replied the manager. The powder was gold dust which the audience, consisting mostly of miners, paid out at the box office. The cashier had a pair of scales on which he carefully weighed the admission fees.

The local impresarios apparently were not quite sure of the nature of the entertainment Herz was to supposed to provide. When Herz arrived in Sacramento, there was no piano in the hall. He explained to the audience they would have to wait until the situation was cleared up. "There may be cooks clever enough to make rabbit stew without a rabbit," Herz elaborated, "but I have never known pianists who can play piano without a piano." "Well, sing, then!" shouted someone from the audience. But Herz refused. In the meantime a piano was finally brought from a nearby settlement. It had only six octaves, of which three were out of commission. "With a smile I sat down at this wreck," reminisces Herz. "I limited my playing to whatever keys worked at all. In all my career I never had a more brilliant success. I talked almost as much as I played, but at least I did not sing."

In New York, Herz met with the early manifestations of the managerial "colossalism." The posters advertising his concert proclaimed in huge letters: "1000 CANDLES." When Herz

finished the first number of the program, a man rose from the audience and said: "Mister, there aren't one thousand." "One thousand what?" asked Herz. "One thousand candles! I came specially to see them. Eight are missing." "All right," said Herz, "you can collect the missing candles at my hotel after the concert." Herz put eight candles in a box and wrote on the wrapper: "Good candles for good friends of good music." But the man never appeared to claim the package.

The celebrated Barnum tried to persuade Herz to appear with Jenny Lind, who was to be lowered from the roof of the theatre on the stage, dressed as an angel with a pair of wings. Herz declined the honor. But he consented to appear in piano ensembles with women amateurs. One girl performer fainted on the stage. "From nervousness?" someone asked Herz. "No, from Cincinnati," replied Herz, whose understanding of English was limited. At one concert 16 pianists participated in an ensemble arranged by Herz. One of the girls could not play the piano at all, but imitated the movements of other pianists, without actually striking the keys.

Herz took pride in being a gentleman. A woman pianist who advertised herself as a pupil of Herz, although she never studied with him, confessed her little trickery to Herz when he arrived in New York. "But Madame," said Herz, "I remember very well the lessons I gave you in Paris!" "You remember me?" exclaimed the lady. "I never went to Paris!" Herz insisted that his memory was exact. Later on, the lady played one of the piano parts in Herz' multi-piano concerts, and eventually married a rich man who was flattered by her artistic

partnership with a celebrity.

Along with these charming and credible anecdotes, Herz recounts many others that are less credible. For instance, in praising American achievements in medicine, he claims that he was miraculously cured of bad burns by a "pain extractor." And speaking of American prudery, he tells that in a Philadelphia home, he found that the legs of a piano were covered by flannel underwear, because, as the hostess explained to him, "nether limbs should never be exposed."

In a music store, Herz' attention was attracted by a prominently displayed novelty, "Mademoiselle Sontag's Waltz by Henri Herz." He looked at the music; it was not his. He had never written any such piece. He was about to protest against this misuse of his name, but his manager, who was with him, cautioned him against doing so. "You will undermine your own career if you disavow your authorship." The piece is still listed in the catalogues of the Library of Congress and other music libraries as composed by Herz.

Composers will have their little jokes. When Elgar was in the process of completing a new work, he hoisted a red flag over his house to keep neighbors and friends from dropping in. At least this is the story reported by the Pall Mall Gazette of October 1906.

When Wagner was rehearsing the "Magic Fire" from the "Valkyries" with its difficult violin figures, the concert master stopped playing and said to Wagner: "I can play anything that can be played, but I cannot play that." "I know," replied Wagner. "No one can play it. Just make believe that you are playing the notes, and I will be satisfied."

Hans von Bülow was asked to contribute to a fund for a worthy musician in need. He agreed on condition that his name should appear at the head of the list of donors. Then he sent in a sum of 50 pfennigs (about 25 cents) as a monetary equivalent of his appreciation of the beneficiary's music.

Liszt was invited to a party in Paris. When he arrived, hat in hand, he asked the hostess: "Where is your piano?" "Oh, Maestro," gushed the delighted hostess. "Are you really going to play for us?" "Oh, no, it wasn't that," replied Liszt with a disarming smile. "I asked for the piano because I wanted to put my hat on it."

The word "pianoforte" was used for the first time in English in a London playbill dated May 16, 1767. One of the numbers on the program was listed as follows: "Miss Buckler will sing a song from 'Judith,' accompanied by Mr. Dibdin, upon a new instrument called pianoforte."

BERLIOZ SUGGESTED once (in "Le Ménestrel" of July 10, 1859) that a fine effect can be obtained in orchestral music if "in the measure marked X, a tray with a pile of dishes is dropped on the floor." Harold G. Davidson, the American ultra-modernist, went Berlioz one better. In a composition entitled "Auto Accident," there is a part described as follows: "Two glass plates, each resting on a washbowl or crock, with a hammer or mallet in readiness to break them. On page 9, measure 4, these glass plates are to be shattered with the hammer, one on the second count, and the other on the second half of the third count. In the next measure, the bowls, containing the broken glass are to be emptied on a hard surface, table, or floor."

In his last years of life, Béla Bartók, the great Hungarian composer, had a difficult time finding an apartment in New York where he could practice duo-piano music with his wife. Finally, he succeeded in finding a place where the landlord did not object to music. But the rooms were not large enough for two pianos. Béla Bartók solved the problem in the only possible way. He placed the two pianos in two rooms separated by a corridor, and rehearsed with his wife by ear, shouting instructions and suggestions through the open doors.



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NEW



By **GEORGE GASCOYNE**

Dvorak: *Symphony in E-flat Major*

Though Dvorak wrote nine symphonies, four were never published and are almost unknown to standard concert repertoire. One such is the Symphony in E-flat which Dvorak composed in 1873, and which is now available on recordings by Henry Swoboda and the Vienna Symphony Orchestra (Westminster, one LP disc). The Dvorak symphony proves to be a work that bears hearing and re-hearing, full of Dvorak's endless melodic invention, and having his characteristic rich, sonorous orchestration.

Beethoven: *Sonata, Op. 102, No. 2*

Beethoven's D Major Cello Sonata is now available on an LP disc released by Allegro, as played by Gabor Retjo, cellist, and Adolph Baller, pianist. Both artists are familiar to concertgoers as two-thirds of the Alma Trio. Their performance of the cello sonata is a sensitive, imaginative reading. The record also offers three sets of variations by Beethoven for cello and piano, on themes from Handel's "Judas Maccabaeus" and Mozart's "Magic Flute."

Schumann: *"Frauenliebe und Leben"*

Schumann's moving song-cycle, "Frauenliebe und Leben" ("Woman's Life and Love") is beautifully and expressively performed by Uta Graf, the German soprano who came to this country two years ago. The pianist is John Newmark. (Allegro, one LP disc).

Schumann: *E-flat Piano Quintet*

Schumann's Piano Quintet, one of the outstanding works of chamber music literature, is performed on a new RCA-Victor LP disc by Artur Rubinstein and the Paganini Quartet. As

might be expected with five such top-ranking artists, the performance is of high quality. Ensemble throughout is clean-cut, and the performance as a whole has great sweep and vitality.

Dvorak: *Four Romantic Pieces*

Louis Kaufman, the violinist who makes a specialty of performing unusual works, has recorded with Artur Balsam, pianist, four Dvorak works that should be played oftener than they are. The pieces are gratefully written for the instrument and full of characteristic Dvorak melodies. On the other side of the record is Schumann's Violin Sonata in A Minor. (Capitol, one LP disc).

Schubert: *"Trout" Quintet*

Schubert's Quintet derived from his song "Die Forelle" ("The Trout"), is played cleanly and expertly by the Boshovsky Quintet of Vienna on a new LP disc released by Remington. On the reverse side is a sprightly performance of Mozart's Divertimento in D, with Edvard Fendler conducting.

Songs by Josef Schmidt

Josef Schmidt, the phenomenal tenor who died in a Nazi concentration camp, is honored on an LP memorial disc released by Remington. Schmidt's diminutive stature, less than five feet, kept him off the operatic stage; but his recordings and movies made him world-famous. The new Remington record is dubbed from the soundtrack of his film, "A Song Goes Round the World." Its quality therefore is not comparable to that of a recording made from original masters. It is, however, enough to demonstrate the remarkable quality of Schmidt's singing.

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Music Lover's

BOOKSHELF

By THOMAS FAULKNER

Fritz Kreisler
By Louis P. Lochner

HERE is an authentic, carefully documented biography of the greatest of living violinists. It is a model of accurate reporting and objective presentation.

A foreword reveals that Mr. Kreisler has read and approved the manuscript. But he has let stand such picturesque details as the fact that the wife of his early benefactor, Ernst Posselt, "tactfully cured him of his heavy, audible breathing" while he played and made him take yeast with raspberry juice to get rid of his adolescent pimples.

Mr. Lochner is equally frank on the subject of Harriet Lies, the red-headed girl from Brooklyn who in 1902 became Mrs. Fritz Kreisler. "Harriet," he says, "has been a controversial figure throughout her husband's career. She is fully aware of it, and indeed takes pride in it." But, Mr. Lochner points out, if Mrs. Kreisler has offended many people by being "undiplomatically direct," it was necessary to her husband's career. "An easy-going, dreaming musician who has attained the stature of genius needs a buffer between himself and the rough-and-tumble world."

Kreisler's lifelong aversion to practicing, and the rather Bohemian life of his early days, are faithfully chronicled. So is the storm of vituperation which burst about Kreisler's head, on account of his service in the Austrian Army, when America entered World War I. And Mr. Lochner reprints in full critic Ernest Newman's rather acid comments on finding himself, along with the rest of the musical world, hoaxed by Kreisler's "transcriptions" of the works of early composers.

Altogether the book is an absorbing account of a rich, variegated life in music. The career of a touring virtuoso is like nothing else under the sun. He goes all over the world, plays before royalty, hobnobs with celebrities of all sorts. Kreisler's virtuoso career has been one of the most brilliant

of our time, and spiced with endless variety.

Mr. Lochner's own career has been almost as fascinating as that of the man he chronicles. After graduating from the Wisconsin Conservatory of Music, he hesitated between a career in music and journalism, finally chose the latter, and spent 20 years as a foreign correspondent. Meanwhile he reported European musical events for *Musical America* under the name of Paul Hoyer. He has known intimately Richard Strauss, Stravinsky, Respighi, Prokofieff, Lehar and many other famous musicians of our day. In 1939 he was awarded the Pulitzer Prize for distinguished service as a foreign correspondent.

Macmillan, \$5

COLLECTOR'S GUIDE TO
AMERICAN RECORDINGS,
1895-1925

By Julian Morton Moses

FOR RECORD collectors, this is a handy guide to the colorful era when the recording industry was first being established. Early records of Caruso, McCormack, Patti, Tamagno and Ruffo are listed, along with such now-forgotten names as Ferrari-Fontana, Forrest Lamont and Augusto Scampini. A useful volume for the serious collector.

American Record Collector's
Exchange, \$3.75

MONTEVERDI
By Leo Schrade

History is full of examples of men who achieved great things under the mistaken impression that they were doing something else. When Columbus landed on San Salvador, he believed he had found the route to India; when Monteverdi and his contemporaries developed a new kind of music with drama, they believed they had rediscovered the principles of classic Greek drama.

Later scholars have little respect for Monteverdi's musicology, but much respect for his innovations. The daring experiments of the

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BRITISH RAILWAYS



(Continued from Page 3)

lorentine school to which he belonged infused a fresh inspiration into music that sustained it until the end of the 19th century.

Dr. Schrade's book makes Monteverdi seem curiously contemporary. In about 1600, Galilei wrote: "From 1430 on up to the present day, all the best musicians were united in expressing their belief that music had reached the greatest peak of perfection that man can possibly imagine." The contemporary decline of music was lamented on all sides. Men sighed for the departed glories of Josquin des Prés, Willaert and Cipriano de Rore exactly as today's writers mourn the passing of Bach, Beethoven, Brahms, Handel and Mozart. Monteverdi in his own time was denounced as unorthodox in his harmonies, radical in his innovations, and a musical bolshevik generally. Today's composers should be reassured by this appraisal of the life and times of Monteverdi, who stood in much the same relation to the 17th century as they do to the 20th.

W. W. Norton, \$6

GEN OF MUSIC

By Wallace Brockway and Herbert Weinstock

After reprinting this volume eight times, the publishers have concluded that its popularity merits a revised and enlarged edition. Addition of new material increases the scope and usefulness of what was already a standard reference work, surveying the course of music from Palestrina to Stravinsky.

Simon & Schuster, \$5

THE ORCHESTRATOR'S HANDBOOK

By Maurice Gardner

In the short space of 53 pages this little manual gives the orchestrator or arranger the basic information needed to practice his trade. There is no attempt to discuss subtleties of tone-color and blending of sonorities in the manner of Berlioz or Rimsky-Korsakov; rather the volume gives the answer to the practical question: Can this passage be played by the instrument to which I have assigned it?" The author presents his material with a minimum of words and a maximum of charts and diagrams for ready reference and quick study.

Staff Publishing Co., \$2

THE LITTLE BACH BOOK - Edited by Theodore H. Nickel

Somewhat on the plan of "The Bach Reader," edited by David and Mendel. Dr. Nickel's new volume offers essays on various aspects of Bach's genius. Contributors are O. P. Kretzman, on "Bach and the Twentieth Century"; Martin J. Nauman, "Bach the Preacher"; Paul Nettl, "Bach the Teacher"; Hans Rosenwald, "Bach the Tone Poet"; Heinrich Fleischer, "Bach and the Organ"; Walter E. Buszin, "Bach and Hausmusik." An appendix offers a catalogue of Bach's works and a list of works available on records.

Valparaiso University Press, \$3

UNDERScore

By Frank Skinner

Mr. Skinner's new book is like no other previous work on orchestration. A veteran of the movie industry, he has adopted movie-making technique in presenting this manual of scoring for the films. An actual film production is followed, narrative-fashion, from the composer's first reading of the manuscript to the final "sneak preview" of the finished movie. In between is an encyclopedic account of how a movie score is written, scored for orchestra, conducted, recorded, and coordinated with action and dialogue. The book will fascinate anyone interested in the movie industry, and will doubtless stagger composers unaware of how much more there is to a film score than merely writing the music.

Skinner Music Co., \$3.50

THE HARP

By Roslyn Rensch

SINCE THE one previous book devoted to the harp has been out of print nearly 20 years, Miss Rensch's volume fills a definite need in music literature. The opening sections are devoted to an historical survey of the harp's origins and evolution into our present-day instrument. Next is a practical treatise on tuning, care of strings, placement of chair, instrument and music stand, fingerings and use of pedals. The final section suggests music for beginners and advanced players.

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The problem of SINCERITY

Recitalists work hard and loyally to get the notes of the music right, but surprisingly few of them communicate anything when they perform

By VIRGIL THOMSON

IF ART is a form of communication, and music the form of art best suited to the communication of sentiments, feelings, emotions, it does seem strange that the clear communications of these should be beset with so many difficulties. Perfection of the technical amenities, or at least an approach to it, is more commonly to be met with in the concert hall than is a convincing interpretation of anything. They play and sing so prettily, these recitalists, work so hard and so loyally to get the notes of the music right that it is a matter of constant astonishment to me how few of them can make it speak.

Composers, too, have trouble communicating, especially American composers. They make you great, big, beautiful, shapely structures; but it is not always clear what purpose, with regard to living, these are intended to fulfill. One has a strange feeling sometimes, right in the middle of a concert season, that the music world, both the composers and their executants, are just a swarm of busy ants, accomplishing nothing to human eyes but carrying grains of sand back and forth. How much useful work anybody is doing, of course, is hard to know. But seldom, O, so seldom, does a musical action of any kind speak clearly, simply, without detours.

Part of this inefficiency comes, I am sure, from the prestige of romantic attitudes in a nonromantic age. From the violinist in a Russian restaurant who hopes to be tipped for pushing his violin into your shashlik to the concert pianist who moons over the keys or slaps at them in a seeming fury, all are faking. They are counterfeiting transports that they do not have and that in nine cases out of

ten are not even the subject of the music. For music of passionate and personal expressivity is a small part indeed of standard repertory. There is a little of it, though very little, in Mozart, a bit more in Beethoven, some in Mendelssohn, a great deal in Schumann and Chopin, less in Brahms, and then practically no more at all till you get to Bartok. Its presence in Bruckner and Mahler, though certain, is obscured by monumental preoccupations. Berlioz, Liszt and Wagner, Strauss and Schoenberg, even Debussy and the modernists operate mostly on a level of complexity that prevents an efficient interpreter from going too wild and the meaning from getting too private. It is not that technical difficulties prevent introversion. But the simple fact that the subject of most music is evocation obliges both composer and executant to objective procedures.

Music of personal lyricism, Schumann, for instance, can be played or sung without antics and often is. But it cannot be rendered convincingly without personal involvement. This poses the problem of sincerity. You can write or execute music of the most striking evocative power by objective methods, provided you have an active imagination. You can represent other people's emotions, as in the theatre, by the same means, plus decorum. But you cannot project a personal sentiment that you do not have. If you fake it knowingly, you are dramatizing that which should be transmitted directly; and if you fake it unknowingly, you are merely, by deceiving yourself, attempting to deceive your audience.

Sincerity is not a requisite for theatrical work, for evocative work, for any music that is, however poetic, objective in character. Taste, intelligence, and temperament are the only requirements. These will enable you to get into any role and out of it again, (*Continued on Page 51*)

From MUSIC RIGHT AND LEFT, by Virgil Thomson. Reprinted by permission of Henry Holt & Co., Inc. Copyright, 1951, by Virgil Thomson.



1. Rheinberger



2. Gounod



3. Massenet



4. Mozart



5. Smetana

There's Music in Stamps

Philatelic issues honor the memory of European and American musicians

By THEODORA KOCH

MUSICIANS HAVE BEEN COMMEMORATED on postage stamps oftener than any other single group of artists. The United States has honored Stephen C. Foster, John Philip Sousa, Victor Herbert, Edward MacDowell and Ethelbert Nevin. Most European countries, too, have issued stamps in memory of their musical sons.

Shown on these pages are some of the musical commemoratives which have appeared in recent years. This is by no means a complete list, but a representative cross-section of musical philately.

Josef Gabriel Rheinberger (1) is better remembered in his native state of Liechtenstein than outside it. He wrote operas, oratorios and large orchestral works. This stamp was issued in 1939 to commemorate the centenary of his birth.

France has commemorated such musicians as Gounod (2), Massenet (3), Debussy (26) and Chabrier (27). Proceeds from sales of the Debussy stamp were used for the relief of unemployed intellectuals.

Mozart (4) has been honored by Germany, Austria and Czechoslovakia. This stamp was issued by Germany in 1941 to commemorate the 150th anniversary of Mozart's death.

Centenaries of Smetana (5) and Dvorak (16) are observed in two Czechoslovakian issues.

Austria, for 150 years the musical capital of Europe, can boast more celebrated musicians than any other country except Italy. Many have appeared on Austrian stamps. A partial list includes Schubert (6), Bruckner (7) and three Viennese operetta composers—Millöcker (8), Johann Strauss, Jr. (9) and Johann Strauss, Sr. (10).

Austria can also point with pride to Pastor Josef Mohr and Organist Franz Gruber (15), who wrote the words and music for a Christmas carol beloved the world over—"Silent Night, Holy Night."

Germany has issued many stamps for Richard Wagner (13). Even Wagnerian heroes, like Hans Sachs in "Die Meistersinger" (12) and Siegfried (14) have appeared on German stamps.

Italy's musical heroes are, naturally, opera composers—Cimarosa (11), Rossini (24), Bellini (18), Spontini (20) and Pergolesi (21). No. 19 shows the house where Bellini died at 34, after writing 11 operas, the best-known being "Norma."

Italy also has honored the immortal violinmaker Stradivarius (17).

Chopin (25) is a national hero in Poland, and his picture has appeared frequently on Polish stamps. The latest issue observed the 100th anniversary of his death in 1849.

Finland issued No. 23 in 1945, commemorating the 80th birthday of the great Finnish composer Jean Sibelius.

No. 22 is a "mystery" stamp. It bears the word "Italy," above which appear the first four measures of the Polish national anthem and the order of *Polonia Restituta* (Restored Poland), one of the nation's highest decorations. No one is quite sure where the stamp comes from, but it is thought to have been issued either by the Polish Government-in-Exile or military authorities for the use of Polish troops fighting in Italy during World War II. At any rate it is an unusual item which is highly prized by collectors.

THE END



16. Dvorak



23. Sibelius



6. Schubert



7. Bruckner



8. Millöcker



9. J. Strauss, Jr.



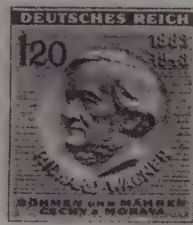
10. J. Strauss, Sr.



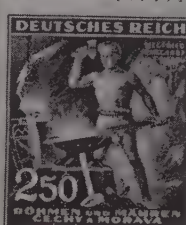
11. Cimarosa



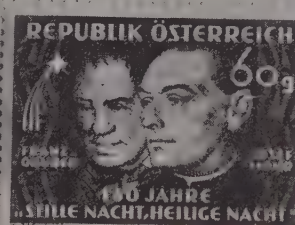
12. Hans Sachs



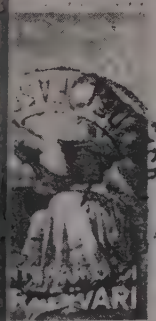
13. Wagner



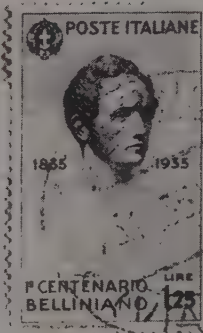
14. Siegfried



15. Mohr, Gruber



Stradivarius



18. Bellini



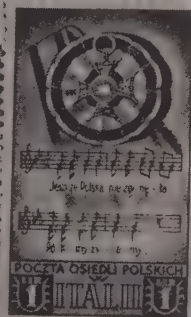
19. Bellini House



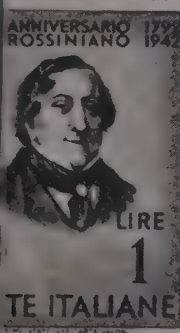
20. Spontini



21. Pergolesi



22. ?



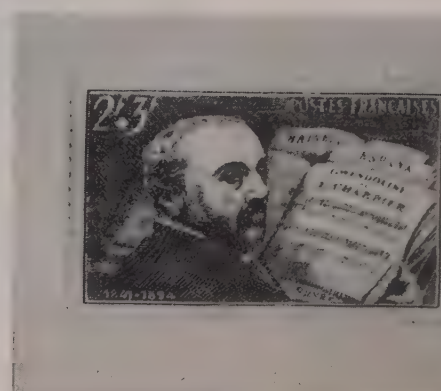
24. Rossini



25. Chopin



26. Debussy



27. Chabrier



ROSALIE MILLER

Every voice is a problem

By ROSALIE MILLER

Even Metropolitan Opera performers must work hard to overcome vocal shortcomings, maintains the teacher of Anne Bollinger and Regina Resnik



REGINA RESNIK



ANNE BOLLINGER

ENRICO CARUSO, after a day of listening to aspiring but ungifted young singers, is said to have commented wryly: "Half the world thinks it can sing; and the other half *knows* it can sing."

Any vocal teacher who has been in the field a few years would doubtless agree with Caruso. Most young students have the mistaken idea that all the singer needs is a voice. Few will concede that singing is an arduous career which requires as much preparation as being a doctor or lawyer.

Singing is a skill which must be learned. The teacher who tells a student to "sing naturally," is asking the impossible. While the singing of a ballad or folksong artist may be "natural," that of a concert singer is not. Muscles must be trained to withstand the new pressures put upon them by the taxing work of singing art-songs and operatic arias. A singer without a good vocal foundation will lose his voice with the first strain of overwork, or from being obliged to sing when physically tired.

My feeling is that the entire basis of good singing is proper breathing. Without a knowledge of breath and how to handle it, the entire vocal structure will topple.

My own formula for teaching is based primarily on correct breathing, which means training the muscles to hold a breath and release just enough of it to get through the phrase. Interrelated with correct breathing are correct articulation (and here I depend on phonetics to help my singers who do not speak a foreign language), training in the use of both vowels and consonants, and the correct use of the lips, jaw and tongue.

By understanding breath and vowels, I do not mean that a singer should become muscle-bound. He should, rather, have all muscles under control so as to achieve complete ease while singing. I maintain that there should be only two points of tension in the body while singing—the lower

rib expansion and the corners of the lips. The latter should be pinched slightly, so that the upper teeth show. By this means the centers of the lips remain free, and the chin cannot be pushed forward.

Stiffness in tongue or jaw can be a serious handicap for a singer. I give exaggerated exercises to relax these often-offending members.

I have found exercises on single tones useful with breathing exercises. It should be stressed, however, that these exercises correspond to the bar exercises of a ballet dancer. They are indispensable, but one does not actually dance in that mechanical way. One such exercise can be illustrated as follows: Stand straight, with shoulders down and chest up, drop the jaw easily, with the tip of the tongue touching the gum and lower front teeth. Sniff quickly through the nose, and at the same time expand the ribs rapidly. Sing. Then relax the ribs with the abdomen in and the diaphragm quiet.

In doing this and other exercises, it should be stressed that, while basic technique is always the same, certain rules must be modified to suit individual jaw and facial structure. No hard and fast rule can be laid down which applies to all voices under all conditions. There is no substitute for the experienced, discerning ear of the vocal teacher.

A good maxim to remember, however, is that no grimace is necessary for producing tone. The face must be used to express emotion. Whatever is strained and distorted in facial position is wrong.

But if grimaces are to be avoided, it does not follow that facial muscles are completely in repose while singing. One frequently hears the statement that singing is the same as speaking; or that singing is merely "extended speech." I think this idea is a fallacy. Singing should *sound* natural, but it can never *be* natural. When we speak, for example, in a conversational tone, we never open our mouths to the widest possible point. This speaking-voice position is adequate in singing for low tones, but as we ascend the scale it becomes necessary to open the mouth to the utmost.

Again, most of us are careless about pronunciation when we speak. We must modify our spoken pronunciation considerably if we are to have clear diction in singing.

Some teachers advocate copying the sensation of yawning when about to sing. I find that this often tightens and depresses the back of the tongue too far. If the student finds sensations of this sort helpful, a better model is the sensation felt at the beginning of a sneeze.

On the other hand, many students are only confused when told to sing as if they were about to sneeze. Instruction methods must be tailored to suit each pupil. No vocal teacher can use an assembly-line technique in teaching, any more than a doctor can issue a blanket diagnosis and prescription

for all his patients. Each pupil must be taught on an individual basis, determined by the teacher's analysis of his strong and weak points.

Two of my students, Anne Bollinger and Regina Resnik, are now singing in the Metropolitan. When they first began to study with me, they represented diametrically opposite vocal problems.

Anne Bollinger had an easy upper register, but she used three different methods of producing it. As a result, it sounded at various times as if three separate sopranos were singing. Her voice also was light and lacked carrying power.

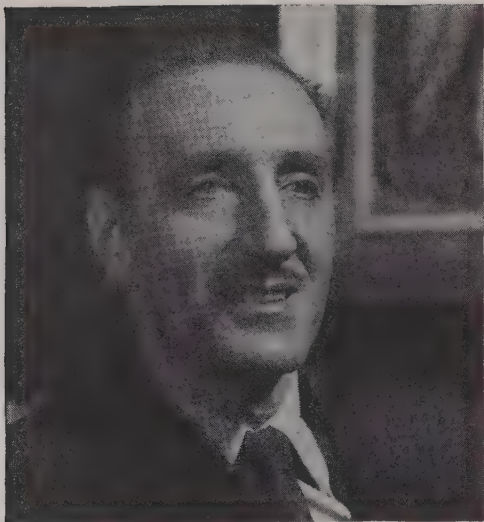
I convinced Anne that a concentrated, resonant sound was what she wanted. We evened out her scale by developing the voice up and down from C within the treble staff. Judicious use of breath made her voice more brilliant. It was not a question of taking in more breath, but of expanding the lungs more fully at their base and of exhaling more evenly and slowly.

Regina Resnik was a different problem. She was a big-voiced lyric soprano, and was trained by me as such until she was engaged by the Metropolitan. Then she was assigned roles like Leonora in "Trovatore" and the title role of "Aida" which are written for dramatic soprano. We could not protest, and tried to work out a formula to enable her to cope with the heavy demands of these operas.

I finally persuaded Regina that it was better to be drowned out by a flood of strings and brass than to take a chance of forcing, which would merely throw her voice out of line without producing a bigger tone. Gradually, through constant singing, she developed the middle register needed for these operas, and last year achieved her biggest success as Sieglinde, a role which sometimes has been sung by a high mezzo.

With careful training it is possible to work wonders with a voice. The great thing is to make haste slowly. An Italian proverb says, "The more haste, the less speed." Too much strain on a young voice can ruin it. I well recall the story of Porpora, who kept Caffarelli on exercises alone for five years, until the tenor was ready. No singer today will study that way; they are all impatient to make their debut. But if you examine the careers of young singers who began in their teens and early twenties, you will usually find that they are finished just at the time when they should be in their vocal prime.

America has more beautiful natural voices, I believe, than any other nation on earth. Many of our neophytes fail to capitalize on their potentialities because they are too eager to find a short-cut to singing success. There is no such thing, and I believe there never will be. The goal today as in the past is to be reached only through painstaking, persistent effort continued through years of study. THE END



How do you look to your audience?

Recitalists can benefit by borrowing the tricks of stage deportment of an experienced actor

By BASIL RATHBONE

As told to Rose Heylbut

UNLESS THE RECITALIST performs behind a screen, the first impression he makes is a visual one. From his initial step out of the wings until he begins his music, his audience derives a definite reaction from the way he manages himself.

The instrumentalist, as well as the vocalist with a modicum of stage coaching, bulwarks his peace of mind by learning how to control his body under scrutiny. He can borrow a number of points from the basic training of the actor.

To the average layman, *acting* means *doing things*, preferably at high emotional pitch. Nothing could be farther from the truth! The actor's goal is to learn repose—how to be still; how, without stiffness of self-consciousness, to do nothing whatever but be himself. And this is the most difficult thing to learn. Actually, you cannot learn it all at once, as you memorize a poem or master a dancestep. Repose comes gradually, as the result of *control*.

I got my own training in Sir Frank Benson's Company of Shakespearian Repertory, one of those fine British institutions to which one was attached as a student, studying many skills, assuming many parts, and rounding out experience in various types of performance.

Training in Shakespearian repertory is particularly valuable because of the strictures imposed by the costumes. The actor in a modern play can always fall back upon two stock gestures—he can put his

hands in his pocket, or he can smoke. The Shakespearian actor can do neither; he must rely solely on his own control.

The best way to master controlled ease of gesture is to practice before a mirror. At first, you will be overwhelmed with self-consciousness; but that will pass—and with it, the first qualms of being looked at.

First you must learn to stand. Find an easy, erect posture in which you feel comfortable and not as if you had swallowed a ramrod. Keep your feet together, hold your head high, put your shoulders back, and stand tall. Make this position as natural as possible, and get used to it—before the mirror.

Maintaining this posture, you must next learn to walk—not stride or gallop. To aid balance, try this helpful device: draw a straight chalk line across the room and walk on it *slowly*, one foot exactly in front of the other, keeping the steps even and throwing the legs. At first you can hardly negotiate a distance of four feet on the line. Keep on trying. Presently you manage the four feet. Presently you cross the room. At last the line-walking begins to come naturally. When this happy moment arrives, use the same gestures and walk toward a mirror. You will be surprised to note the rhythm which has come into your step. Keep on practicing!

In learning to sit, there is no fixed gesture. Unlike the step-by-step process of walking, seating oneself depends upon individual physical type. A short, stumpy

person seats himself differently from a tall, thin one. In general, sit back, let the base of the spine (but not the upper part of the back) touch the back of the chair, and keep your legs naturally straight, neither stretched out nor pulled in. The best way is the way that feels easiest. Again, watch yourself in a glass.

In using your hands, remember that, in an accomplished actor's gestures, there is no such thing as a straight line. Straight-line motions are jerky and hard. Always there must be a slight curve. We had our first lesson in the use of hands through the business of a handshake, and for this, our Director's wife, Lady Benson, took us in charge. First she thrust her hand out in an unbroken line from shoulder to fingertips—as a lesson in what *not* to do. Next, she changed this into an exaggerated curve, palm and wrist out, elbow in. Finally, she took out the exaggeration and extended a gently and gracefully curved hand.

The actor learns never to use his hands—or any other part of his body—without a purpose. One moves only as a means of conveying thought. Where nothing purposeful is expressed by a gesture, don't make one. Stay still. There is nothing more effective. There is nothing less effective than meaningless motion. This, precisely, is the basis of the *controlled repose* of which I spoke before, and which flows into you as you learn to stand, walk, sit, use your hands—and *not* use your hands.

As you grow in (*Continued on Page 56*)

Shall I teach my students Popular Music?

I HAVE HEARD many mothers say, "Betty is doing splendidly with her piano lessons, but now she wants to play popular music and her teacher will not allow it." Or, "Richard wants to learn to play popular music so that he will be popular with his crowd."

Mildred brings a popular piece to her lesson, and remarks slyly, "May I learn this next?" And we teachers sigh. We want so much to instill the love for the classics into their young and impressionable minds. And we have so little time. What are we going to do? The problem is here. We cannot ignore it.

Are you going to say, as one teacher did, "Well, go ahead and play it—at home." And then forget it. Or, "No, we are studying the classics, there is no place for that type of music."

I recall, when I was in college taking the high school vocal music methods, that the question was raised, "If the boys and girls ask for popular songs, what shall we do?" After much debate on the subject we arrived at the following answer. Do not bring it up, but if they ask for it, give it to them. And I thought that a most sensible solution.

In piano teaching, my answer is: "Yes, if anything of value can be taught with it."

Well, *can* anything of value be taught with it?

Certainly. I have found several good reasons why it should be taught if the children ask for it. I will admit that I do not bring up the subject of popular music with my students, and as long as they have no interest in it, I allow the sleeping dog to lie peacefully.

One of the most interesting ways to teach chords is in so-called popular music. Examine a piece of the music. Almost every measure is marked off for chords, presumably for the guitar.

The child's interest is high. He brings a popular piece with him. Show him the chord symbols as written above the treble clef. Tell him: "We will learn to play it with chords, and not as written. The melody is to be played with the right hand, and we will harmonize the left hand as soon as we learn the chords." He will be eager to start. A teacher will find this high rate of interest and enthusiasm most gratifying.

You may decide to forbid it—or discover the value of popular music as a teaching aid. First, read this provocative opinion

By LLOYD ALLAN SWANSON

Have the child play the C scale. Then have him pick out the tonic, mediant and dominant notes, but for simplicity's sake call them 1, 3 and 5 at first. Have him play the chord and name it. Show him that it was built from certain notes in the scale. Play it with both hands and at various places on the keyboard until he knows the chord perfectly.

Continue this with all the scales. And here is where I check on each child's knowledge of scales. Talk about the reasons for the sharps and flats in the scales. Have him number the notes of the scale—1, 2, 3, 4, 5, 6, 7, 8. See that the fingering is correct. And see that he does not confuse the numbered notes with finger numbers, especially in the left hand.

Call the number one note the tonic, and he too will soon be doing it. Naturally you will bring up the names of the keys as we go through the scales, because you are locating the tonic chords and the same name applies to the chord.

Try to catch the scales and chords in the order of the sharp and flat progressions—Key of C, F, B-flat, E-flat, and A-flat; then back to C, G, D, A, and E. If there is a chance that they will remember that order, so much the better. We usually do not go beyond four sharps and four flats at first, unless a chord in the chosen piece calls for it.

We also find that it is fun to discuss triads built on all the tones of the scale. This is a different approach from that of finding all the tonic chords from the

various scales, so be careful that it does not confuse the child. We find that the chords built on IV and V of the scale are major and I suggest that we examine a few popular pieces to see if the piece ends with a V-I harmony or IV-I. This leads us into a discussion of cadences, and the children are eager to look for endings. We discover that most popular music ends V-I, and that most of the hymns end with a IV-I ending. We talk about the Plagal Cadence, or Amen Cadence when we find a V-I ending. By this time the children are so excited making discoveries, that I often find it difficult to end the lesson on time. Did you ask for interest?

Now that we have learned all the tonic chords (up to four sharps and four flats) with both hands, we have the fun of turning them over on their heads and we call it inverting the chord. The discussions on inversions come in here. All possible experiments are made in inverting the chords and noticing how differently they look and sound. We play a game in which I play an inverted chord and they try to identify it. Gradually the fear of inversions disappears and the child learns to identify the third of the chord even in the inversion.

Continuing this discussion, it is an easy matter to change the sound of the chord by lowering the third a half step, and we are off on a discussion of minors. Let the child do most of it. Remember that the teacher is only a guide in this teaching process. He can (*Continued on Page 57*)



Don't force the issue!

AN OPEN LETTER

to the father of a boy who won't practice

Horace Cooke's ten-year-old son Peter had shown a real liking for music and a flair for playing the piano. But when it came time to practice, he just wanted to "get through it."

Although Horace had no idea of training his son to be a professional musician, he wanted him to do well whatever he undertook. Horace sometimes wondered if he was going too far each time he insisted on a letter-perfect performance from his small son.

Horace asked the advice of his friend **John Knowles Robbins**, a French teacher who had long made music his hobby. This letter is the answer he received.

Dear Horace:

I was sorry to hear that you are encountering certain problems in connection with Peter's work at the piano. Perhaps it may help you if I tell you about my own experiences at Peter's age.

Music means much to me, because I have always enjoyed it. This enjoyment is the thing for which I am honestly grateful to my family, my teachers, and my more enlightened friends. I was almost never made to practice. Music was never forced down my throat. My feeling is that, in dealing with a child's musical education, we must never lose sight of the chief objective: his *enjoyment* of music, rather than any musical skill which he may acquire.

Particularly in the formative stages, it

will do him little or no good to play "well," if he feels cramped or unhappy in his practice. Better, frankly, to have him give it up altogether if he doesn't enjoy it. He will be better off listening to records, or to good radio-programs—if he likes them—or reading good books, or playing ball, or just romping. The contagion of your own enthusiasm will be a moving force in his growth, in music as in everything else. The things which will make his life worth living are those which he does, not from a sense of duty, but from heart-felt desire. There is no other way.

If he is to earn his living by playing, that is another matter. But even from that standpoint, most effective professionals whom I have known, who are happy in their work, have always practiced because they wanted to, and because, somehow, they were inspired rather than disciplined.

Musical feeling, rather than showmanship, is the key to musical taste, and, crudely as this feeling may manifest itself, it should not be smothered or discouraged if the child is to be enriched. He will never express dominion without first knowing freedom and enjoyment.

All this is very general, and, I hope, not too presumptuous.

In my own case, the incentive approach was always effective. I was a jazz-enthusiast, although not too adequate a performer. I was first told that I could play all the jazz I chose, but that if I neglected to practice the more basic things first, my lessons would be discontinued. I did not respond too well to this approach. But my teacher was wise enough to point out that slow and careful rhythmic work in my regular practice was essential to jazz. I responded to this idea and practiced more carefully.

I was fortunate, too, in that at all times I was working on at least *one* composition which I enjoyed.

I cordially disliked Czerny exercises because of their musical emptiness, but it was pointed out to me that after I had done twenty minutes of Czerny, I would be able to play Heller and Chopin with greater ease, mastery, and enjoyment. Experience proved this to be true. There has never been a practice-day in my life when I did not practice at least one thing which I thoroughly enjoyed.

A boy, it seems to me, should develop rhythm first of all. He is made for it, because of his muscular strength, and he enjoys it. This (*Continued on Page 64*)

Notes of an amateur VIOLIN MAKER

A Philadelphia lawyer who makes violins as a hobby describes the results of 35 years' experiments

By GEORGE P. ORR

FOR OVER 200 YEARS excellent violin makers in Europe and America have been trying to equal the productions of Antonio Stradivarius (1644-1737) and of Joseph Guarnerius del Gesu (1698-1745), both of Cremona. Since practically every violinist of first rank today uses a violin made by one of these Cremonese makers, we can safely assume that their instruments are still unequalled.

The price of these instruments puts them beyond the purse of the average young violinist, and, in these days of gift and other taxes, there is less and less probability of an "angel" coming to the rescue.

The creating of new violins which our young artists will find adequate for playing in the largest halls, and also within their means, is a real challenge.

We have in both Europe and America splendid makers who, relieved of economic pressure, might well achieve this goal; but they must earn a living.

It was with this thought in mind that the writer began making violins as a hobby 35 years ago.

In the field of research the amateur has certain advantages. He is not pressed for time. An extra year in the making of a violin is of no moment; expense is not (or should not be) a factor.

If a plate or a batch of varnish does not come up to expectations, the amateur maker discards it. He makes nothing for sale, hence "appearance" is never achieved at the sacrifice of tone. He has no secrets to guard, so every step or experiment is discussed with a professional violin maker.

The writer has made only seven violins; but they have been the subject of continu-

ous experiments and tests, such as rethickening, revarnishing, changing the sound holes, etc. He has examined over 50 Strads and a number of Guarneri del Gesu. He has seen some of them disassembled and has had a Strad and Nicholas Amati at hand with which to make comparisons.

Professionals have used the writer's violins in symphony orchestras and in concert. They have suggested that he record the results of his experiments. The following is therefore submitted—for consideration only, as many of the matters discussed are still controversial—with no pretense of having "discovered the secret of Stradivarius."

We shall not discuss the purely mechanical problems of violin-making. They are ably and beautifully covered in Heron-Allen's "Violin Making, As It Was—and Is," published by Carl Fischer, Inc., and to a lesser degree in "You Can Make a Stradivarius Violin," by Joseph V. Reid—a Popular Mechanics book.

It is regrettable that the great violin makers left no written records or instructions. There are several excellent works on violin making, but the authors left no outstanding instruments. Those who made the great violins were probably (a) too busy to write; (b) incapable of reducing their knowledge to writing; or (c) jealous of their methods.

In our opinion, progress in rediscovering the secrets of the Italian masters has been slow because later makers have tried to copy form instead of substance.

Skilled violin makers have often reproduced a Stradivarius faithfully in every detail, but without (*Continued on Page 47*)



Front, side and back views of two violins made by George P. Orr. Instrument at right is copy of a Joseph Guarnerius del Gesu in the Wanamaker Collection; that at left is Mr. Orr's design, with features of both Bergonzi and Stradivarius models.



Ernest Ansermet

rehearses his Orchestre

de la Suisse Romande for a Geneva performance of Stravinsky's "Firebird" Suite

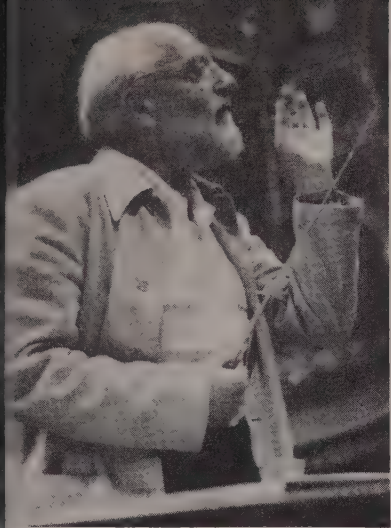
ERNEST ANSERMET, celebrated Swiss conductor, is well-known in America through guest appearances with leading orchestras here. His U. S. conducting dates this season include concerts in New York, Philadelphia, Baltimore and Chicago. From Chicago he goes to Montreal and Havana.

Originally a professor of mathematics, Ansermet turned to music in his twenties and in 1918 founded the Orchestre de la Suisse Romande at Geneva, Switzerland. Under his direction it has since become one of Europe's leading orchestras.

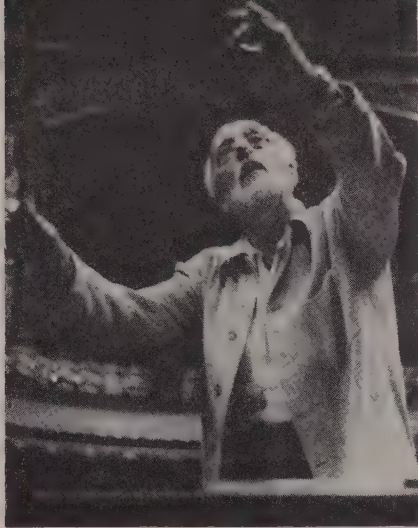
Before leaving for America last fall, Ansermet conducted a performance of Igor Stravinsky's "Firebird" Suite in Geneva. During rehearsals of the "Firebird" music, a photographer slipped into Geneva's Victoria Hall. Pictures on these two pages show what went on while the performance was being put together.



I. Now: Where were we?



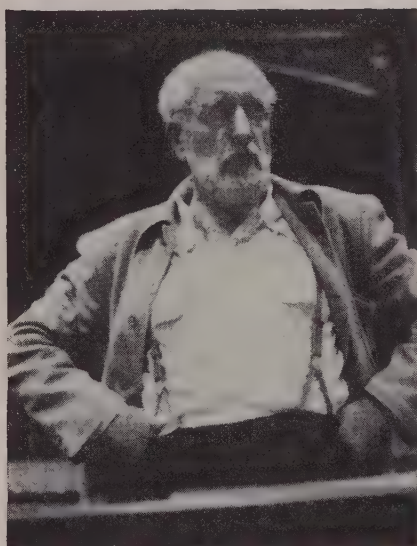
2. I want a crisp, clean attack



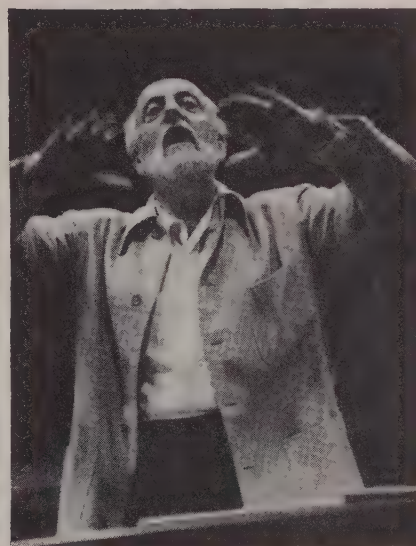
3. Espressivo . . .



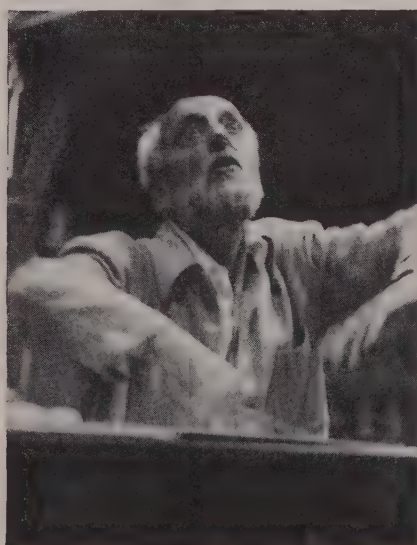
4. Something went wrong



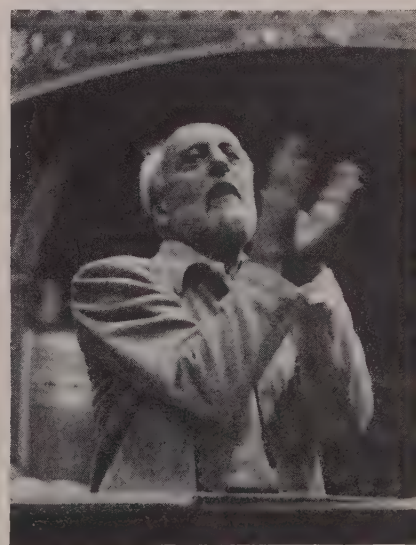
5. If looks could kill . . .



6. Let's try that passage again



7. Pianissimo



8. Bravo, messieurs! Well done!

Correct Breathing for Singers

PART TWO: The secret of correct normal breathing lies in good posture

By JOHN FINLEY WILLIAMSON

TO MASTER CORRECT breathing it is necessary to know how we breathe when we carry on with the normal functions of living. There is the breath of repose. We use it when we sleep, and when we are completely relaxed, but no one can sing or perform in public when he is completely relaxed. The sheer act of trying to say something through an art is as involved as is the art of music itself and requires great activity on the part of the performer. To discover how this activity is expressed put your thumb on the end of the sternum and your hand over the part of the abdomen that lies between the lines of the receding ribs on either side of your body. At the same time put your left hand at the side of the body on the lower rib line. Say "Oh!" first with the mood of quiet satisfaction, second with a mood of great weariness, next with a mood of longing, next with a mood of surprise, next with a mood of sudden irritation, next with a mood of tenderness. You will notice that each time you exclaim "Oh" for a different mood you make a different use of the muscles of the body.

Such observation proves that man has been so made up as to breathe in response to the various moods that go to make up the complex emotional life of man. He does this automatically because he is so made that the body constantly supplies the required amount of oxygen for all of the different moods that arise during a day of normal living. The poised individual is then the individual who controls the moods he uses during the day. The nervous, temperamental and sometimes hysterical individual is the individual whose moods control him. The nervous individual is always short of oxygen and is continually having a conflict within himself.

The singer then who wishes to be an artist must, above everything else, learn to discern and then project the moods the composer used when he created the music, and so it becomes the singer's task to make the public feel these moods. The beginning of breathing and the foundation of artistry rest then in breathing for each mood the singer expects to create. When this result is accomplished an amazing realization comes into the consciousness of the singer. He discovers that each mood has its own pace, and that if he breathes for a mood he not only has the right amount of oxygen in the blood stream but he has the feeling of the pace or the tempi in his muscles. He is then ready for the attack. So the formula for the singer or the conductor, for the pianist or the violinist, the woodwind or brass player; is the same. It is mood—breath—pace—attack.

Before we continue concerning breath control perhaps something should be said about muscles.

The diaphragm is a dome-shaped muscle that makes a solid airtight partition between the abdomen and the thorax. The diaphragm muscle is in reality two muscles. The one part is attached to the sternum in front and to the three upper lumbar vertebrae in the back. At the sides of the body it is attached to the six lower ribs and cartilages. The central part of the diaphragm is a tendon not attached to any bone. The diaphragm is one of the most powerful muscles in the body, and so functions that one cannot strike a blow, kick a football, throw a basketball or a baseball, or serve a tennis ball without the sternum giving a slight outward and upward bound and the ribs at the same time moving out a little from the sides of the body because of the action of the diaphragm. It also follows that we cannot

sing a tone with vitality without a similar manifestation. This is not a cause, as is sometimes taught. This is a result of correct vital activity both in sports and in singing.

The secret of correct normal breathing lies in good posture, and the easiest way to achieve it is to lie flat on the floor with the entire spine touching the floor. If a sway-back condition keeps the spine from touching in its entirety it is good to raise the knees keeping the feet on the floor, causing the back to straighten until all parts of the spine meet the floor. Through this exercise of raising the knees the individual will gradually become able to keep the back straight. When this much is accomplished he should then stand against the wall with the back still touching the wall in its entirety. Again he may have to bend the knees a little at the beginning. When the back is straight as the individual stands against the wall, the next step is to practice walking with this acquired posture. This posture is accepted by actors who must move about easily in a limited space and yet not attract attention to the movement. With such posture incorrect breathing is almost impossible. The individual will find that when he is relaxed there is a slight outward protrusion in the upper abdomen, but when he is active the expansion extends around the entire body. Especially is this activity noticeable in the back. The best way to observe perfect breathing is to put your hand around the waist of a baby and notice his breathing, then while he is lying on his stomach notice how his back expands in breathing, especially when he is very active and kicking. A child of three months has never studied voice, but its breathing is perfect. The im- (Continued on Page 64)

IT IS GENERALLY EXPECTED of teachers of instrumental music that they have a wide knowledge of materials and techniques for teaching everything from beginning classes in all types of instruments to small ensemble groups, orchestras and bands in elementary, junior and senior high.

This is a large order, yet we heartily concur that all schools should have a complete offering in each field.

In the crowded curriculum of the present-day school, no subject can be completely covered. But any school which hopes even in some idealistic future to achieve a complete program must do a great deal of careful, long-range planning.

In teaching any language—and music is no exception—it is important to follow a logical sequence if the learner is to make progress. One would hardly expect a child to enjoy advanced language before some of the basic fundamentals had been learned. We believe that learning to play an orchestral or band instrument presents the same “language learning” pattern.

In the study of Spanish, students must meet certain pre-requisites before advancing beyond the beginning stage. We believe instrumental music study should follow a like pattern.

In an orderly sequence of learning leading to mastery of an orchestral or band instrument, courses and activities should be graduated on at least three general levels of attainment—(1) the beginning groups, (2) the intermediate groups, and (3) the advanced performers. Perhaps such groupings are to be found in grades 4-6 as the first level, grades 7-9 as the second level and grades 10-12 as the advanced level. At any rate, it is our firm belief that students must be permitted to advance from the lower levels up in a continuous sequence, if real progress is to be made in playing. Some students younger than fourth grade might be admitted to the beginning classes, and some students with out-of-school training might be eligible for the intermediate or advanced group. A very flexible program would be necessary to meet all the individual needs, but the important fact is that every student who seeks entrance to the program should be able to find a niche where his talent and technique could be challenged.

Some students will not be physically able to enter such a program in the elementary school and some parents will not be inter-

Schools need a complete instrumental program

Ensemble groups, orchestras and bands in all grades are essential for a well-rounded school music plan

By RALPH E. RUSH

Chairman of Music Education, University of Southern California

ested in permitting their children to start at such an early age. Hence, the beginners' classes in junior high school should be given much importance.

In twenty years of public school instrumental teaching, this writer has seen more successful instrumentalists start at seventh grade level than at any other. In a junior high school of 7-8-9 grades, it is logical for beginners to start in the seventh grade, proceed to the intermediate groups in the eighth grade and “make the first team” in the ninth grade.

In most school systems it will be necessary for some beginners to start at senior high school. This is far from ideal, of course, for a student who waits until tenth grade to start a career as an instrumentalist will have to make rapid strides to overcome the handicap of competing with pupils who started earlier. However, it can be done quite successfully. If the entire instrumental program is confined to the senior high school, then all three levels should be provided, but the advanced level can hardly be expected to achieve the same standard that can be found in a school offering seven or eight years of instrumental music training.

Within each of these three levels there should be a wide variety of opportunity for individuals to experiment and develop. Even before the beginning instrument classes, there should be some form of pre-

orchestra or pre-band experience during which time some type of talent tests and aptitude experiments are conducted to help locate those students who seem best equipped for a career in instrumental music. For the beginning group there should be at least a beginning band class composed of winds only, and a beginning string class for bowed strings only.

The writer differs with those who advocate beginning orchestras with all instruments present. The material that is available for teaching such classes is all conceived for either the strings with winds added, or the winds with strings added. The keys that are used, the starting tones, the range and other problems first met, all point to this fact. And it is well-known that what is good for beginning winds seldom interests beginning strings and vice-versa. String players who start with winds in the same class can hardly be expected to achieve any degree of accuracy in placing pitch correctly, since they spend most of their time scraping hard even to be heard. The problems of string tone quality and intonation are seldom given any consideration. The usual procedure is for the strings to drop out of such a group until only a beginning band is left.

At the elementary level it is recommended that where possible (*Continued on Page 62*)

Music for the Easter Service

Newly-published compositions, in addition to established masterworks, give the church organist a wealth of material for his Holy Week services

By ALEXANDER McCURDY

PALM SUNDAY, Holy Week and Easter Day pose a problem which has given many a church musician gray hair—what to do about “Les Rameaux” (“The Palms”).

This grand old number—and it is a grand number, one of those pieces so popular as to be its own worst enemy—has seen hard service for many years. Too many years, we sometimes think. Yet there are in every congregation worshippers to whom Palm Sunday without “The Palms” would be as unthinkable as Christmas Eve without “Silent Night.” On their account some dare not omit it from the service in favor of less hackneyed music.

After much cogitation I have arrived at a foolproof solution for “The Palms.” Play it. Play it even if your musical conscience recoils at every bar. Give it the most musicianly rendition you know how. Then pass on to other pieces which are less trite, and equally appropriate.

Passages of Scripture which are suitable for Palm Sunday, and which have been set many times by various composers, are these:

- “Hosanna to the Son of David”
- “Blessed is He that Cometh”
- “Lift Up Your Heads, O Ye Gates”
- “Who Is This King of Glory?”
- “Jerusalem, O Turn Thee to the Lord”

In addition, there are two hymns sung only on Palm Sunday, which merit inclusion in the service at that time—“Ride On, Ride On in Majesty” and “All Glory, Laud and Honor.”

As organ solos, there are many works which are both effective and appropriate. Among my favorites, some old, some new (publishers' names in parentheses):

- “Triumph,” Elmore (Gray); “Toccata on ‘St. Theodulph,’” Diggle (Gray); “Benedictus,” Reger (Marks); “Marche Religieuse,” Guilmant (Gray); “Les Rameaux,” Langlais (Herelle); “Vexilla Regis,” Purvis (Sprague-Coleman); “Prelude for a Joyful Occasion,” Lang (J. Fischer); “Alleluia,” Mozart-Goldsworthy (J. Fischer); “Entree Pontificale,” Rossi (Peters).

Most churches will have one or more services on the Monday, Tuesday and Wednesday of Holy Week. Music generally used for these services too often creates a mood of unrelieved gloom. My own feeling is that this is wrong. Holy Week is a solemn occasion; but there must always be the feeling that Easter Day is coming. There should be a triumphant note in the background.

I find this mood exemplified perfectly in such a work as Bach's chorale prelude, “O Man, Bewail Thy Grievous Sin,” a sublimely beautiful work that will embellish any service which the organist may have during Holy Week. Other suitable music can be found among the chorale preludes of Bach and Brahms, and the Choral Improvisations of Karg-Elert. Among contemporaries, the Dutch composer Flor Peeters has written a new set of chorale preludes (published by Peters) which will add beauty to the Holy Week services.

For Maundy Thursday, commemorating

the first Lord's Supper, almost any organ work that is devotional in character is appropriate. Especially beautiful and suitable for this occasion is “Le Banquet Céleste,” by the great French mystic, Olivier Messaien. (Published by Leduc). It is effective, and does not seem generally known. The work is not as easy as it looks, and should be prepared with great care.

Another effective work recently published is the “Suite Médiévale” of Langlais (Elkan-Vogel). The Elevation and the Communion are particularly beautiful. The organist in search of material might also consider H. Alexander Matthews' “Communion” (Elkan-Vogel), “Communion” by Purvis (Sprague-Coleman), “Kyrie Eleison,” Karg-Elert (Elkin, London), “Solemn Prelude,” Noble (G. Schirmer), and Sowerby's “Meditations on Communion Hymns” (Gray).

For Good Friday an abundance of material is available in the chorale preludes of Bach, Brahms, Karg-Elert, Max Reger, Flor Peeters, etc. Excellent Hymn Preludes also have been written by Bingham (Gray), McKinley (Gray) and Purvis (Carl Fischer).

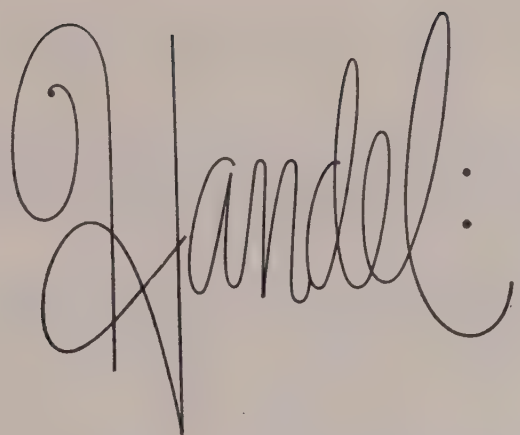
I like to use as Good Friday music “The Tumult in the Praetorium,” from the “Passion Symphony” of Paul de Maleingreau (Senart). It was composed especially for the Good Friday service. “In The Tumult in the Praetorium,” a footnote observes, “the hearer may visualize the angry mob, shouting and murmuring by turns, and the Christ passing on His way to Calvary. Finally the uproar dies, and we seem to feel the whole earth relapse into an awed hush at the overwhelming tragedy.”

Marcel Dupré's “Stations of the Cross” (Borneman) is also effective. Any number can be used for Good Friday.

Holy Week is climaxed by the services on Easter Day. A big, dramatic number is effective here, such as the Toccata from Widor's Fifth Symphony (Marks), Mulet's Toccata, “Thou Art the Rock” (Marks), Farnam's “O Filii et Filiae” (Presser) and Mulet's “Carillon Sortie” (Marks).

Other works recommended for Easter Day are “Alleluia, Pascha Nostra” by Titcomb (Wood), “Easter Morning” on Mt. Rubidoux by Gaul (J. Fischer), “Christus Resurrexit,” by Ravenello (J. Fischer), and “Christo Triumphante,” by Yon (J. Fischer).

I have already mentioned the new suite by Langlais. Its final number uses as its subject one of the great hymns of Easter Day. For any organist who is seeking new music to add distinction to his Easter service, the concluding number of the Langlais suite is highly recommended. THE END



SONATA IN D MAJOR

Larghetto and Allegro

A MASTER LESSON BY HAROLD BERKLEY

THE composers of the classic school of violin playing—Bach, Handel, Tartini, Veracini, and others—knew that the violin was essentially a lyric instrument. In their concerti and sonatas even the Allegros must be sung—albeit vigorously. But it is in the slow movements that the lyric quality is pre-eminent. These movements must have all the vocal qualities of good singing.

The *Larghetto* and *Allegro* we are discussing here (the first two movements of the Sonata were analyzed on this page last January) illustrate vividly the two styles just mentioned: the purely lyric and the vigorously lyric.

A mood of nostalgia pervades the *Larghetto*. Not nostalgia in the narrow (and exact) meaning of home-sickness, but rather in the looking backwards at something beautiful that has been left behind. The first four measures should be played with a soft tone that has yet a core of intensity, an intensity that makes the listener aware of a dignified sadness in the music. The diminuendo in measure 4 need be scarcely more than just perceptible. In spite of the higher register, measures 5 to 7 should not be played with more tone than the first phrase. A resigned serenity must pervade these opening measures. The crescendo begins, very gradually, in measure 8, and the bow strokes should be gradually lengthened. If the appropriate tone is to be produced, little more than half the bow length should be used for measures 1 to 7: the slowly-drawn stroke will give the needed intensity to these phrases.

The crescendo in measures 8 to 12 must be made very gently: it does not lead to a major climax. At first no extra bow pressure should be used, only longer strokes. From the second beat of measure 10 slightly more pressure can be used, but it must be used with discretion—no great intensity is called for in this phrase. The tone should grow in volume and *restrained* intensity up to the first beat of 12. This F-sharp needs to be played with great subtlety; it should start with a full forte tone, but the second eighth of the quarter should become noticeably softer. A decided, though not abrupt, break is needed between the F-sharp and the C-sharp.

The phrase from the second beat of 12 to the first beat of 14 is of considerable historic interest. It was used frequently by most composers from the time of Palestrina to that of Mozart. According to a well-known musicologist the phrase had a religious significance. It will be seen that if lines are drawn between the principal notes and then between the secondary notes, a cross is formed (see Example 1).

Ex. 1



This phrase, starting piano, needs to be played with a real crescendo, so that the E-sharp in measure 14 is sung with a full-voiced forte. The C-sharp and B in 14 calls for just as full a tone, but the diminuendo should begin on the first beat of measure 15. This diminuendo should be discreetly played: the F-sharp in 16 must have round-

ness of tone and still some intensity. This note is not the end of anything, it is but the halfway mark.

The accompaniment in 16 and 17 needs to be played with care. The melodic phrase in 16 should stand forward quite prominently while the phrase in 17 calls for a pronounced diminuendo leading to the pianissimo in 18.

Measures 18 and 19 are the most poignant in the movement, and they should be played much more softly than measures 1 to 4. The right qualities of tone and phrasing are not easy to produce. The tone must have a core of intensity, but its effect must be almost that of exhaustion, almost fainting. This effect can be enhanced by phrasing down on the dotted-quarter notes in 18 and 19. However, the tone should not quite disappear on these notes—there can be no actual break in the melodic flow.

By contrast with the foregoing measures, the crescendo in 20 suggests a resurgence of life. It should be carried through to the second beat of measure 22, growing always in fervor and intensity. In most editions, the C in 21 is marked with an accent. Although the note does require the utmost expression, its treatment is better indicated by crescendo than by accent. Neither should there be an accent on the B in 22—this note should flow smoothly but intensely from the previous note. The diminuendo should not begin until the second half of the G-sharp in 23, but it should continue until the beginning of the second beat in 24. This G must be played with the *ut*. (Continued on Page 52)

Adventures of a Piano Teacher

Do you get those Monday Morning Music Teacher's Blues? Does it seem impossible to face the week's crowded schedule? Then try this remedy

By GUY MAIER

I too, used to suffer from those Monday Morning Music Teacher's Blues. It seemed impossible to face the week's exacting schedule, until I learned to spend an hour or two planning each pupil's lesson. It is fun outlining the lessons around constantly changing activity—sight reading (at beginning), “blind flying” (only a minute or two), a short technical control exercise, some chords or a simple harmonic or melodic sequence, a bit of conducting, a review piece, or studying the physiognomy of a new piece away from the piano. It is surprising how many points can be covered in a single lesson by careful planning.

Another good blues remover is for the

teacher to practice one piece each week, and to play it for the student at the “tired point” of the lesson. The same piece may be played for every pupil and the selection is changed weekly. Try several ways of presenting it. Give a brief, graphic imaginative word picture of the selection before you play it, or ask the student to discuss its themes, basic rhythms, and forms. Have him guess the composer's name, or the era in which it was composed; or say nothing, and get your pupil's reactions afterward.

The piece should not be long, and need not be hard, and yet it can provide one of the best ways I know for a teacher to keep in trim. Practice may be reduced to

the minimum but with a definite goal; playing routine may thus be established painlessly, and (of no small importance) your stock as a player may be raised in the student's mind—and it sho' shoos those blues!

THE WOOD NYMPH'S HARP

One of my most satisfactory adventures in piano beginners' classes was a group of not-young university professors—law, physics, philosophy, mathematics—who used to be endlessly surprised that their intellectual attainments were of little avail in the bewildering labyrinth of piano playing. One (Continued on Page 64)

Presenting on the following music pages

Winners in the JUNIOR ETUDE composition contest

On the following pages appear those compositions which, in the opinion of ETUDE's editors, were the most striking submitted in ETUDE's composition contest last fall.

The contest was limited to young composers not over 18 years of age. Response was astonishing. Manuscripts poured in from all parts of the United States and Canada. They were of all sorts and sizes—piano solos, songs, works for violin and piano, other instrumental combinations.

For space reasons, works in larger forms could not be printed in ETUDE's music section. That is why the numbers

by young composers which follow are mainly for solo piano.

Each number appears just as it was submitted in the contest—parallel fifths and all. In some cases, sections of a work were omitted to save space. None were edited by ETUDE's staff, however. Every note appears just as it is written in the original manuscript.

Composers represented here come from large cities and small towns, and from all parts of the country. Many styles are represented, from Richard Contiguglia's romantic, frankly Chopinesque “Nocturne” to Donald Jenni's sophisticated “Midnight Promenade,”

an interesting example of bitonality, with the right hand in C Major and the left in D-flat.

ETUDE's editors were fascinated by the range and versatility of manuscripts submitted, and hope readers will have as much fun playing this month's music section as they had in preparing it for publication.

To Elizabeth Anne Butz, already a composition student at the Eastman School of Music, and to others of our young composers who have indicated they intend to make music their profession, ETUDE wishes happy and prosperous careers.

Adagio

Elizabeth Anne Butz, 18, of Allentown, Pa., has been composing since she was six, but didn't take a piano lesson until the age of 12. At 14, she decided to make music her life work. "At Moravian Seminary in Bethlehem, Pennsylvania," she writes, "I studied piano with Ruth Becker Meyers, who was a pupil of Ernest Hutcheson. I am now in my sophomore year at the Eastman School of Music in Rochester, New York, where I am majoring in composition, and studying with the composer, Louis Mennini. I wrote 'Adagio' last year, and eventually I should like to orchestrate it."

ELIZABETH ANNE BUTZ

Adagio

The musical score for "Adagio" is presented in a standard piano format. It begins with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piece starts with a *ppp* (pianissimo) dynamic marking. The tempo is marked *Adagio*. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. The dynamics change throughout the piece, including *mp* (mezzo-piano), *pp* (pianissimo), and *espressivo*. The tempo changes to *Lento* in the middle section. The piece concludes with a *mp* (mezzo-piano) dynamic marking.

pp delicately lightly

a tempo

ritardando espressivo

ppp

Midnight Promenade

Donald Jenni, who at the age of 12 is already up to Opus 27, is in the eighth grade at Walker Junior High School, Milwaukee. "My first recognizable tunes were played at about four or five years of age," he recalls. "At six, I had my first lessons with a friend of the family, Mrs. Olive Gillard, who taught me the rudiments of music. In 1946 I registered for piano lessons at the Alverno College of Music, with additional lessons in harmony and later in composition. In 1948 I became interested in the organ and began taking lessons. By this time I had written about 60 pieces, some small and some a little bigger. Some of the larger ones are: Petite Concerto in D Minor; Sonatina in G Major; 17th Century Suite (dance forms); Christmas Suite; Suite Americana; etc. In April, 1950 I was awarded the blue ribbon in the contest of the Piano Division sponsored by the Wisconsin Schools of Music Association."

DONALD JENNI

Animato (♩ = 152)

strict tempo

mf

growing louder continually

mf

Nocturne

The 13-year-old Contiguglia twins, Richard and John, are well-known as a duo-piano team in their home town, Auburn, New York. Richard writes: "I am in the eighth grade, attending East High School in Auburn. I started music when seven years of age with Mrs. Ada Herrick Yury, a capable teacher and accomplished musician. My brother and I have appeared on concerts with Claudia Pinza and Percy Grainger, and have played from time to time before civic clubs and on programs sponsored by church organizations. We studied theory and harmony under Mrs. Yury and have taken violin lessons under Mr. Harold Henderson, an accomplished violinist who is director of music in the Auburn public schools."

Moderato

RICHARD CONTIGUGLIA

The musical score for "Nocturne" is written for piano in 3/4 time. It begins with a *Moderato* tempo and a key signature of two flats. The score is divided into six systems of two staves each. The first system starts with a *mf* dynamic and a melodic line in the right hand. The second system features a *p* dynamic and includes triplet markings. The third system shows a *rit.* (ritardando) section followed by a return to *a tempo* with a *mf* dynamic. The fourth system includes a *tempo rubato* section. The fifth system continues with a *mf* dynamic. The sixth system concludes with a section marked "L.H." and "R.H." (Left Hand and Right Hand) and a final triplet. The score is signed "RICHARD CONTIGUGLIA" in the top right corner.

Tempo I

mf *poco dim.* *rit.* R.H.

Humoresque

"I have studied seven years of piano," writes Bill Bolcom, 12, of Everett, Washington, "and I have also studied composition. My piano teacher is Miss Evelyn Brandt, who is a pupil of Bertha Poncy Jacobsen. My composition teachers are George Frederick McKay and John Verrall, both of whom teach at the University of Washington in Seattle. I have written many small, descriptive piano pieces, as well as sonatas, string quartets, suites, and am now working on a string trio for two violins and viola. I am in the eighth grade at the North Junior High School in Everett. I play the piano in our school orchestra and percussion in our school band. My favorite sports are swimming, hiking and cycling."

Allegro

BILL BOLCOM

mf *p* *To Coda* 1. 2. *mf* *mp* *pp* *mf* *pp* *light* *pp* *pp* *D.S. al Coda* R.H. L.H.

Morning Song

Charles Peck, 16, is a high school student in Whitewater, Wisconsin. He writes: "I have been studying piano for 11 years with a teacher in Whitewater, Mrs. R. P. Pritchett. I hope to enroll in a music college and major in piano after high school, and make music my life work."

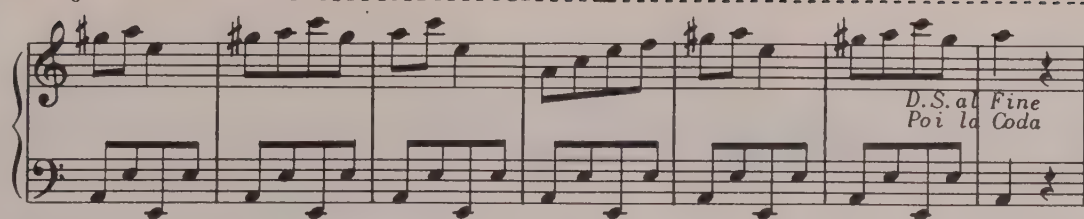
CHARLES PECK

Andante espressivo (♩ = 92)

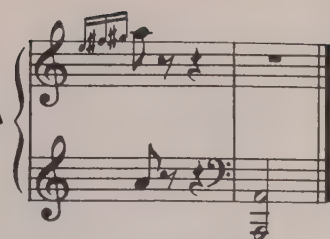
Song of the Orient

Bryan Frank Gore, 11, lives in Downers Grove, Illinois. "I have studied piano for five years with Miss Marion Lower of Downers Grove," he writes. "Previously studied with my mother. I have placed in four piano music contests sponsored by the Downers Grove Music Club. I am in seventh grade in school and have played two years in the regular school band, which is conducted by C. J. Shoemaker. I take clarinet lessons from Tony Sirimarco of Oak Park and have placed the past two years in the District Solo Contests sponsored by the Illinois Grade School Band Association. My father is chairman of the Department of Mathematics and Engineering Science at Roosevelt College in Chicago."

BRYAN FRANK GORE



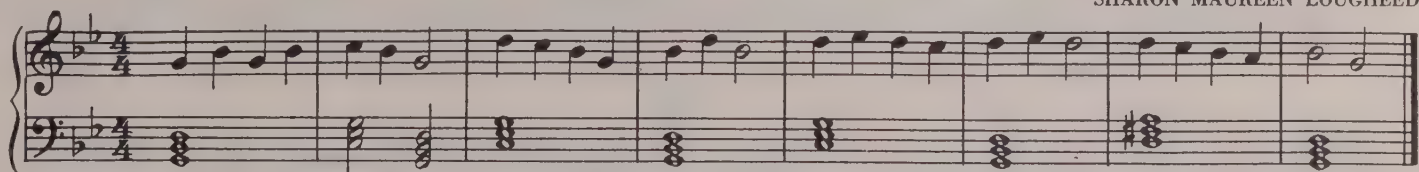
CODA



The Mink with the Hole in His Head

Sharon Maureen Lougheed, 6½, has studied since she was 4 with Miss Vera Radcliffe of Vancouver. She is now in Grade 2 of the Nassau Elementary School in Princeton, New Jersey. Sharon's parents have a mink ranch near Vancouver. Sharon explains that when mink mothers are alarmed, they pull their young ones into the nest box as quickly as possible, sometimes injuring them in the process. The mink celebrated in this piece was nearly scalped in this way, but quickly recovered after an application of methiolate.

SHARON MAUREEN LOUGHEED

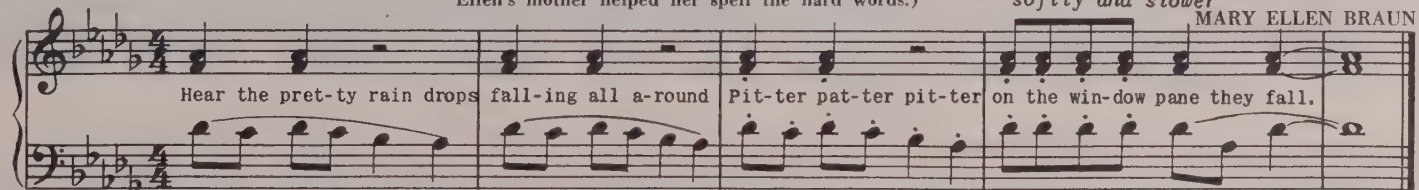


Raindrops

Mary Ellen Braun, 6½ years old, lives in New Concord, Ohio. She writes: "I want to tell you the answer is yes you may have permission to publish my piece Raindrops. I studied a year and a half at preparatory school of Muskingum College. My teachers were Mrs. Schnitker and Miss Neiser. Mary Ellen Braun." (Mary Ellen's mother helped her spell the hard words.)

softly and slower

MARY ELLEN BRAUN

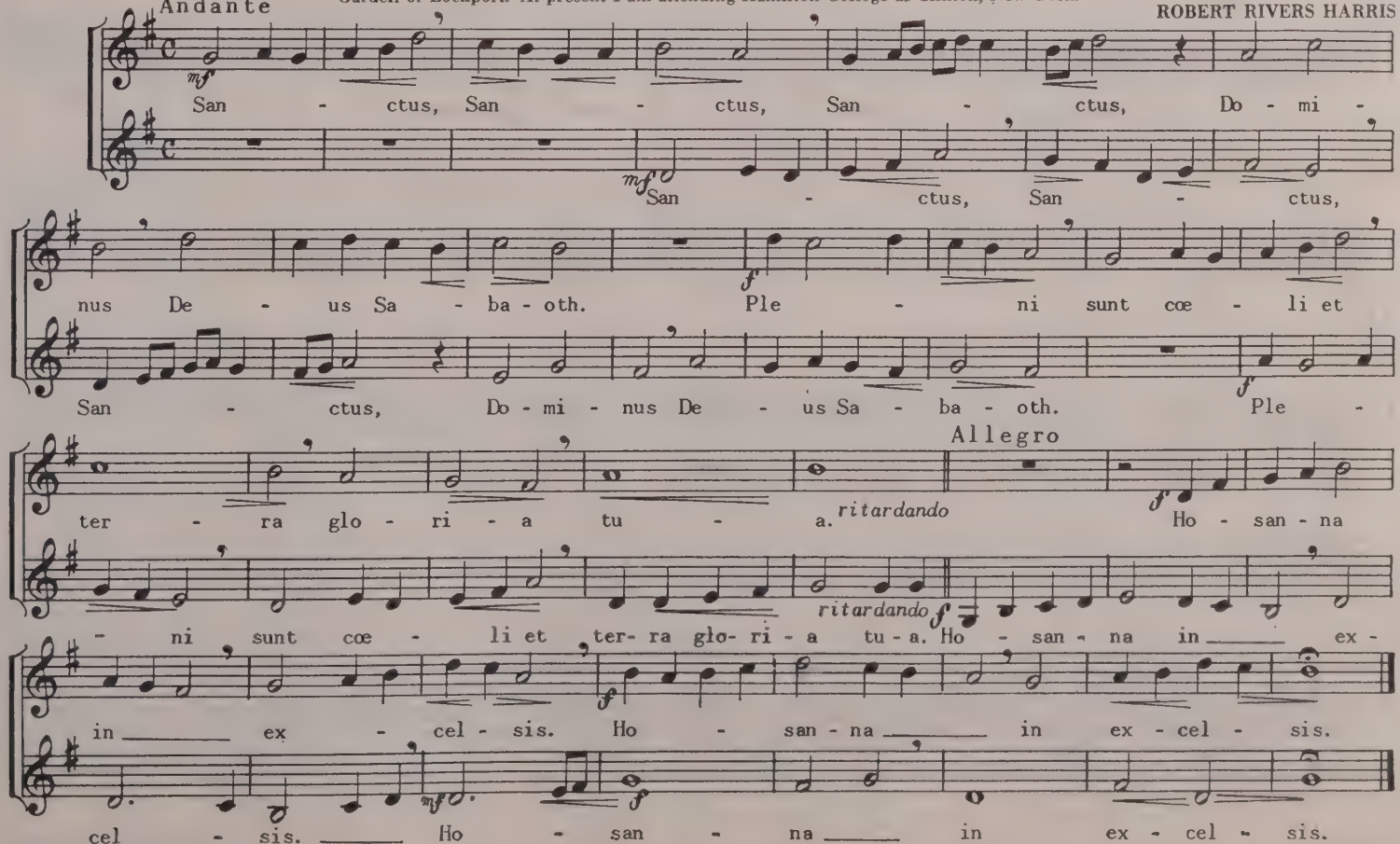


Sanctus

The Sanctus which appears here is from a complete Mass in Honor of St. Frances Cabrini by Robert Rivers Harris, 17, of Lockport, New York. He writes: "I have studied the piano fairly regularly since I began taking lessons from Mrs. Russell E. Frost of Niagara Falls in 1937. Later I took lessons from Mrs. Richard Gardell of Lockport. At present I am attending Hamilton College at Clinton, New York."

Andante

ROBERT RIVERS HARRIS



Prelude in F-Sharp

FREDERIC CHOPIN, Op. 28, No. 13

Lento

P sempre legato il Basso

dim.

p

10

15

dim.

p dolce

più p

rit.

20

pp

3 1 2 4 1 2 5

Più lento

p *sostenuto*

poco cresc.

Tempo I

p *sempre legato*

dim.

dolcissimo

sempre rit.

lento

Prelude in A

FREDERIC CHOPIN, Op. 28, No. 7

Andantino

p *dolce*

cresc.

dim.

pp

The Return

FELIX MENDELSSOHN-BARTHOLDY, Op. 85, No. 5

Allegretto

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score is divided into five systems. The first system includes dynamic markings *sf*, *dim.*, and *p*. The second system includes *mf*, *sf*, and *p*. The third system includes *p*, *cresc.*, and *sf*. The fourth system includes *p*, *sf*, and *p*. The fifth system includes *cresc.*, *sf*, and *p*. The score is heavily annotated with fingering numbers and articulation marks.

Waltz

Tempo giusto (♩ = 184)

JOHANNES BRAHMS, Op. 39, No. 1

Waltz

From "Presser Collection No. 285, Waltzes, Op. 39" by Johannes Brahms

JOHANNES BRAHMS, Op. 39, No. 2

p dolce

p dolce

p

Waltz

From "Presser Collection No. 285, Waltzes, Op. 39" by Johannes Brahms

JOHANNES BRAHMS, Op. 39, No. 5

Grazioso (♩ = 176)

p poco cresc.

p poco cresc.

dim. poco rit.

Sonata XIII

FOR VIOLIN

G. F. HANDEL

Larghetto (♩ = 56)

p *espress.*
cresc. *p* *poco f*
pp dolce *mf*
p *mf* *cresc. poco a poco*
f *p* *rit. attaca*

Allegro (♩ = 126)

f marcato *p*
cresc. *sf* *mf leggiero*
cresc. *cresc.* *f* *dim.* *p*
cresc. *f* *cresc.* *f* *p*
cresc.

Little Gipsy Song

No. 23573

Allegro (♩ = 108)

SECONDO

LEOPOLD J. BEER, Op. 64, No. 4

The musical score for "Little Gipsy Song" is written for piano. It begins with a piano introduction in the bass staff, marked *mf*. The melody is introduced in the treble staff in the second measure. The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are also articulation marks such as accents and slurs. Fingerings are indicated by numbers 1 through 5. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked "Allegro" with a tempo of 108 beats per minute. The score is divided into systems, with the first system starting with a piano introduction in the bass staff. The melody is primarily in the treble staff, with the piano accompaniment in the bass staff. The piece concludes with a final chord in the bass staff.

Little Gipsy Song

No. 23573

PRIMO

LEOPOLD J. BEER, Op. 64, No. 4

Allegro (♩ = 108)

The musical score for "Little Gipsy Song" is written for a single melodic line (PRIMO) and is in G major (one sharp) and 2/4 time. The tempo is Allegro (♩ = 108). The score consists of six systems of two staves each. The first system begins with a mezzo-forte (mf) dynamic. The second system includes a forte (f) dynamic and a mezzo-forte (mf) dynamic. The third system includes a forte (f) dynamic and a mezzo-forte (mf) dynamic. The fourth system includes a forte (f) dynamic and a mezzo-forte (mf) dynamic. The fifth system includes a forte (f) dynamic and a mezzo-forte (mf) dynamic. The sixth system includes a forte (f) dynamic and a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, slurs, and fingerings. The piece ends with a double bar line and a final chord.

The Crucifixion

(HE NEVER SAID A MUMBELIN' WORD)

NEGRO SPIRITUAL

Arr. by William Arms Fisher

VOICE

PIANO

Lento

pp

Oh, was - n't that a pit - y an' a

p *pp*

shame? An' He nev - er said a mum - be - lin' word. They car - ried Him to Pi - late's bar, An' He

nev - er said a mum - be - lin' word; Not a word, not a word, not a word.

mp

They led Him up to Cal - v'ry's hill, An' He nev - er said a mum - be - lin'

pp

poco cresc. *p*

word, They nail'd Him to—the tree, An' He nev - er said a mum - be - lin'

poco cresc. *p*

word, Not a word, not a word, not a word. They

dim. *mf*

pierced Him in—the side, An' He nev - er said a mum - be - lin' word. He

mf *R.H.* *pp*

slower *mp*

bow'd His head—an' died. An' He nev - er said a mum - be - lin' word, Not a word, not a

pp *pp*

word, not a word.

pp *ppp*

Sunday Morning in the Mountains

No. 28016

Prepare

Sw. Aeoline, Céleste, Bourdon 16' & Trem.
Gt. Fl. 8' (later Chimes if possible), coupled to Sw.
Ch. Soft Fl. 8' coup. to Sw.
Ped. Soft 16' coup. to Sw.

Tranquillo (♩ = 96)

Hammond Registration

Sw. **A** (10) 20 0627 210

Gt. **A** (10) 00 4760 530

Gt. **B** (11) 00 6783 100

RUDOLPH GAN

Arr. by Chester Nord

MANUALS

PEDAL

Sw. **A** *mf*

Gt. (Quasi Horn) **A**

Ped. 42

Gt. **B** Ch. (or Gt. *pp*) **G** Gt. **B** Ch. **G** Gt. **B** Ch. **G**

Sw. **A** *pp*

(Echo) *p*

Sw. **G**

Gt. **B** Ch. **G**

Gt. **B** Ch. **G**

Gt. **B** Ch. **G**

Gt. **B** Ch. **G**

Sw. **A** *mf*

Gt. (Chimes ad lib.)

Sw. **A** *pp*

Gt. **A**

Bourdon off
Céleste only

Gt. (or Ch.) **A** Ch. (or Sw.) **E**

Sw. **G** *pp*

PPP

p

pp

Celeste off
Aeoline only *morendo*

Ped. 31

April Enchantment

No. 110-40090
Grade 2

VERNON LANE

Flowingly

1 3 5 5 3 1 3 1 2 3 4

mp *L.H. over RH* *cresc.* *mf* *cresc.* *f* *R.H. over L.H.* *P* *1 3 5* *R.H.* *L.H.* *R.H. over L.H.* *rall.* **FINE**

a tempo

p

R.H.
L.H.
R.H. over L.H.
D.C. al Fine
rall.

Jack in the Box

No. 130-41040
Grade 2

OLIVE DUNGAN
A.S.C.A.P.

Saucily (♩ = 72)

mf Jack in the box jumped out (jumped out)

1st time only
Last time

mf

FINE

D.C. al Fine

L.H.

5 4 3 2 1 3 2

NOTES OF AN AMATEUR VIOLIN MAKER

(Continued from Page 19)

producing its tone. This slavish copying might work if wood were uniform throughout. We find, however, that Stradivarius varied his thickness and modeling even when using two pieces of wood from the same log.

It is obvious, therefore, that he was seeking a plate that would do something rather than *look like* something. Each piece of wood needed individual treatment.

We shall discuss this individual treatment presently. The first step is to secure the wood. Without wood of proper resonance, a good violin is impossible. We have never found American maple or spruce with proper acoustical properties. The best maple and spruce comes from the foothills of the Alps. Much fine wood comes from the Tyrol.

It should be well seasoned, but the search for timbers 200 years old is a waste of time.

Meisel in New York. Lewis in Chicago and other firms specialize in importing wood for violin-making. The total cost of raw materials for a violin should not exceed \$25.

Having suitable wood, take a strip

from the maple you are about to use, $7\frac{1}{16}$ inches long, $\frac{1}{16}$ inch thick and 12 inches wide, with the grain running at right angles to the $\frac{1}{2}$ -inch side. Scrape this strip with a razor blade until it is smooth. Then bore a small hole, just large enough for an A violin string to pass through, $\frac{1}{2}$ inch from the end. Suspend the wood from the string and strike it with a small mallet. If it has not a clear, bell-like tone, discard the wood. If it has, then check its pitch.

We have achieved best results by combining a piece of maple of the dimensions given above that emits A-sharp with a piece of spruce, $\frac{5}{8}$ " x $\frac{1}{4}$ " x 11", with the grain perpendicular to the $\frac{5}{8}$ " side, that emits C-sharp. (These are of course samples of the wood being tested, and are not used in the actual construction of the violin.)

Wood that produces a lower tone is to be preferred to that with a higher pitch. As a rule, the harder the wood, the higher the pitch, but at times a close-grained soft wood will emit a higher tone than a wide-grained wood of greater density. Straight-grained spruce, with 18 grains or reeds per inch at the f-

holes, slightly narrower grain at center, and wider at the flanks, seems to give the best results.

Maple with medium to wide flame, or no flame, is to be preferred to that with a very narrow flame.

In seeking the perfect model, much time and effort has been wasted in copying meticulously the exact outline of an old instrument. Given the required length and width of bouts, with the approximate curves of the Cremonese instruments, the general outline is merely a matter of beauty and convenience for playing.

The corners must allow sufficient space for blocks and still leave a gracefully curved interior. Many fine-toned Strads and Guarneris have their top corners almost worn away.

It is well, however, to have long center bouts so as to keep the corners sufficiently long for blocks and at the same time well out of the way of the bow and bow hand. To allow the bow to reach both the E and G strings on a flat model, the violin at the middle bouts should not be more than $4\frac{3}{4}$ " wide.

Having selected the wood and decided upon the outline, the next problem is arching. In the 50 or more Strads which the writer has examined, there have been many styles of arching, from the high-

arched instruments of 1707 to the flat instruments of 1714 and 1715. We have also seen instruments of the same period varying greatly in arching, yet all having the same rich, sonorous, woody-reedy quality. Stradivarius' training in the shop that had produced three generations of violin-makers, and his many years of experience, taught him the type of arching for each piece of wood. On the other hand, there is very little difference in his outline, with the exception of his long model of the 1690's and his very late models.

No hard-and-fast rule for arching can be laid down, as different pieces of wood, even those out of the same log, have different acoustical properties, but, generally speaking, the narrower the grain in the spruce and the closer the grain (not flame) in the maple, the higher the arching should be.

The flat models have the richer and more penetrating tone, but if the wood is narrow-grained or hard, the violin will lack mellowness. This mellowness can at times be obtained from the same wood in a slightly higher model, although when arched to the height of some of the German instruments, a shrill whistling tone is encountered.

The grain in belly and back should be somewhat the same—narrow-grained (Continued on page 49)

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(Continued from page 47)

belly with narrow-grained back, etc. Also, relative densities should approximate each other. That is, a back of medium density maple should be matched with a belly of medium density spruce, etc. Otherwise, you will have to make one plate abnormally thin or heavy to obtain the desired one-tone difference in the pitch of the two plates.

Since the bellies are usually in two pieces cut from wedge-shaped slices of a log, the grain or reed is almost at right angles to the plane if not cut too close to the heart or center of the tree. There, the smaller diameter imparts a slight curve to the reed or grain. This heartwood should be avoided. (The reed is the hard grain indicating yearly growth, separating the pulp or soft wood in between.)

In beginning actual construction, the scale of thickening given by Heron-Allen is as good as any as a start, leaving all calibration a trifle full. But remember that the calibration of both Strads and Guarneris varies considerably. While some of this may be the result of repairs, there is no doubt that the old makers calibrated to suit their wood and model. (See the calibrations given in Hill's "Guarneri Family.")

When the thickening of the back nears the figure given by Heron-Allen, begin testing the plate for pitch. Generally speaking, the thinner the plate, the lower the pitch, but thinning near the edge while leaving the center portion heavy will raise the tone.

To ascertain the tone or pitch of the plate, we support it on a small cork at the point where the sound-post will rest, hold it by pressing another cork on top, and then draw a heavily resined bow across the lower side of the middle bout nearest the sound post point. If you have difficulty in getting the tone or pitch, look over your plate carefully. A "stubborn" plate is not likely to pro-

duce good results. You may have left too much wood around the edges, or the wood may not have proper resonance. Look for dark or spongy spots, and discard any wood that contains them.

It is just as important that the plates have resistance to vibration as that they have freedom of vibration. A hard piece of wood thinned to $\frac{1}{16}$ th of an inch will usually vibrate to the slightest touch, but a violin made of such plates will have a sepulchral tone with no carrying power. Furthermore, even the best-seasoned wood will, after finishing, show some slight shrinkage in time. Hence the plates should be left slightly over the calibration desired.

Our best results with plates have been achieved by tuning the back plate to D natural, and the belly to C natural, before the sound holes are cut. Cutting the sound or f-holes of the normal Stradivarius type of the 1715 period will lower the pitch of your plate one full tone. Then your rough bass-bar will raise the pitch one and one-half to two tones. The bass-bar should then be reduced until the pitch is exactly the same as it was before cutting the sound holes. The longer f-holes of a late Joseph Guarnerius del Gesu type lower the pitch a tone and a half, and it requires a slightly heavier bass-bar to bring the plate back to its original pitch.

Since practically every Strad in existence has a bass-bar by a modern violinmaker, and much has been written on the subject, we will pass over that item with but a few comments.

The grain of the bass-bar must be at right angles to the line across the top of the ribs. The bass-bar generally should have a slightly wider grain than the belly, and should have a clear ring when dropped on your hardwood bench.

The linings should be as light as possible, consistent with strength. We have used willow and soft spruce and have (Continued on Page 50)

Tips to Parents

BEFORE SELECTING A MUSIC TEACHER for your child, consult your local music dealers. They are in touch with the available teachers and are usually willing to give a fair opinion of their work. If there is a local music teachers' organization in your city, the secretary of the group will be pleased to furnish a list of accredited teachers. Then, if possible, arrange to hear some of the pupils taught by the teacher you are considering for your child. You can probably attend a pupils' recital and thus obtain a good idea of the type of work the teacher is doing. This may seem like a great deal of effort, but it will save a lot of time, money and grief. Choose your child's teacher wisely.

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(Continued from Page 49)

noticed no difference in the results. It is, of course, important that the linings fit snugly and that the ends of those on the middle bouts be mitered into the blocks to resist their tendency to straighten.

Last of all comes the finishing. We have found that the final finish of both plates is better when scraped with a sharp razor blade than when rubbed with sandpaper. The reason is not entirely clear, but it is probably due to the fact that sandpaper forces grit and dust into the pores of the wood and probably bruises the exterior fibres, whereas a sharp razor blade does not. Sandpaper can be used around the outer edges.

When the violin is put together "in the white," cure it for three or four days under a violet-ray lamp. Then put on your fittings and string it up. If it does not sound well after proper adjustment, varnishing will not help. Make sure that all adjustments of bridge, soundpost, height and angle of strings are right. If the tone is still poor, and only as a last resort, try the following: If the tone is thin and shrill, take a little off the center of the belly with the razor blade, being careful to keep the same general contour. Do the same thing with the back, testing the tone at each slight change. Proceed with extreme care, and in no case take off more than 1/4th inch. Half that amount should suffice.

If the tone is hollow or sepulchral, take a little off the plates near the ribs.

The Cremonese makers probably adjusted thicknesses after trying their instruments for tone, as many Strads are unvarnished under the fingerboard. Their great variation in contour of surface and thickening confirms this belief.

Treating and varnishing the wood has a slight effect on the tone, but the main purpose is to preserve it. An unvarnished violin soon loses its tone.

The filler makes the tone more sonorous, and the varnish is likely to make the tone more soprano in quality. The slightly increased thickness caused by varnishing raises the pitch of the plates a trifle. It is probable that the thickness of the average varnish just about compensates for the shrinkage of the wood that will occur eventually.

In many books on violin making, the presence of salt in the wood is

mentioned. Some experts say this is caused by the presence of salt in the soil in which the tree grows, and it is true that the best wood has been obtained near salt mines. Others say the Italian makers used broken galley oars that had been used in salt water for years. (One explanation of the beautifully-grained woods used by the old Italians is that the Venetians procured their galley oars from Asia Minor; and the wily Turks, assuming that at some time or other they would be at war with Venice, took care to supply curly-maple oars which would break in hard service.)

It is possible that a salt or salt-petre solution was deliberately used by the old makers in curing their wood. Acting on this hypothesis, the writer has on his later violins used three applications of a strong salt-petre solution. These applications should be very light to prevent any warping. Then, when fully dry, the violins should have another day or two under the violet-ray lamp, always being careful not to get the lamp close enough to the wood to make it more than comfortably warm to the touch. Surface temperature should not be over 100° Fahrenheit.

After a few days, two coats of very thin, clear fish glue should be applied. This glue should be freshly made, and never allowed to boil. The violin should be warmed under the violet-ray lamp before the glue is applied.

When the glue is thoroughly dry, rub it lightly with very fine steel wool, and play the violin well for at least a week. You are now ready for varnishing.

Much has been written on this subject, so we shall only touch a few highlights. You can get all sorts of gums and varnishes, from the hard, brittle shellac to the soft dragon's blood. Each sort has its proponents, who maintain it alone is the true "secret" formula used by Stradivarius. One is of course free to experiment with mixtures he fancies. A compromise, which the writer has tried with good results, is to mix two batches of varnish—one soft, one fairly hard. Put on one very light coat of your soft varnish and try the tone. If the instrument sounds "soggy," add a coat of the harder varnish, continuing in this manner until you obtain the desired tone.

The next (Continued on Page 51)

JOSEF HOFMANN is often quoted as saying: "Slow practice is undoubtedly the basis for quick playing. . . . The amateur, long before he is able to play a piece correctly, begins to twist and turn things in it to suit himself."

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(Continued from Page 50)

belly as well as by the placing of the sound holes.

Professor Saunders of Harvard has made a wonderful contribution to the art of violin making by photographing the tones of various instruments and demonstrating the exact change in tone accomplished by physical changes in the instrument. Heretofore, we had only our own recollection of the tone before the change was made. The results of Professor Saunders' experiments have been published by the Franklin Institute of Philadelphia.

We urge upon all those who would contribute to the art of violin making that they, first, study carefully and analyze the tones of the finest Cremonese instruments. Second, that they read all the important literature available on the subject. Third, that they realize that without infinite patience and conscientious work over a period of years, nothing worthwhile can be accomplished. Fourth, that they keep an accurate record of their proceedings and the results of their experiments, making one change at a time in order to be sure of "cause and effect." Fifth, that they make this data available to professional violin-makers. Finally, that they do not allow enthusiasm for their own creations to cloud their judgment.

The price of first-class Cremonese instruments has placed them beyond the reach of our young artists. We must see that they can acquire instruments that are adequate, which means that we must encourage present-day makers to create them.

THE END

well to leave the *f*-holes a trifle narrow until the last. Then, if the tone is muffled, increase the width of the *f*-holes, being careful not to overdo it.

Stradivarius was pretty consistent in both the shape and the placing of his *f*-holes. In some of his later instruments, they were placed nearer the bouts, thus giving greater width to the bridge table, but they differed little in shape or size.

Joseph Guarnerius del Gesu, on the other hand, varied his *f*-holes with almost every model. Even on the same violin, they often differ as to shape, location and deviation from the perpendicular. Since there was even greater variation in the cutting of his scrolls, it is doubtful if he varied his sound holes purposely. He was a rapid and erratic workman, but since his violins are tonally superb, it would appear that the exact location and shape of the sound hole is not too important. J. B. Guadagnini also varied his sound holes, usually placing the right one a trifle higher than the left, but since he frequently varied the shape of corners on the same instrument, the placing of the sound holes at different levels was probably unintentional.

It is important that, when viewed from the side, the *f*-holes are practically parallel to the top of the ribs. Avoid *f*-holes that rise perceptibly toward the tailpiece. This, of course, is controlled by the modeling of the

be rendered, and any attempt to impose one on it takes the life out of it. The exactly opposite condition obtains regarding objective music. This benefits enormously from exact procedures and standardized renderings, from every thoughtful observance and precision. Personal involvement with it, the injection of sentiment, is a great foolishness.

The whole question of sincerity hangs on a difference between those feelings with which one can become temporarily identified by imagination and those which are one's own and relatively permanent. The former, which make for drama, constitute nine-tenths of the whole musical repertory and nine-tenths of any mature composer's available subject matter. Mixing the two kinds gets nobody anywhere. Treating personal music objectively gives a futile effect. Nevertheless, on account of the prestige that historical Romanticism enjoys, the latter procedure dominates

our concert halls. All over America artists are endeavoring to treat the repertory, the vast body of which is objective music, and composers are treating the monumental forms, too, as if their personal fantasies about these were a form of communication. On the other hand, more often than not they treat personal music to a routinized and traditional streamlining that prevents it altogether from speaking that language of the heart that is speech at all only when it comes from the heart. They should leave the stuff alone unless they are capable of spontaneity. Once rid of their romantic pretenses, too, they would certainly do better with the rest of the repertory. For composers the urgency is even greater. Let them do theatre and evocations to their hearts' content. But in the domain of private feelings, fooling around with those one does not have is suicidal.

THE END

• One is worthy of praise only if one knows how to value criticism. —Robert Schumann

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THE PROBLEM OF SINCERITY

(Continued from Page 11)

to perform it perfectly, to communicate through it. They are not sufficient for a proper rendering of Schumann's songs or of the Bartok quartets. These you must feel. What gives to lieder recitals and string quartet concerts their funereal quality, when they don't come off, and their miraculous excitement, when they do, is the absence or presence of authentic feeling in the interpretation.

Any sincerely felt reading must be a personal one. Objective music has, more often than not, traditional readings that are correct. All traditional readings of the music of personalized sentiment are, by definition, incorrect. Because sentiments, feelings, private patterns of anxiety and relief are not subject to standardization. They must be spontaneous to have any existence at all, spontaneous and unique. Naturally, experienced persons can teach the young many things about the personalized repertory. But there is no set way it must

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HANDEL: SONATA IN D MAJOR

(Continued from page 25)

most artistry. It should start very softly and reach its greatest intensity when the accompanying chord changes to the diminished seventh on the first beat of 25. The tone should then relax into the F-sharp.

The crescendo in 26 and 27 should not be excessive—it is really a slight nuance, though the A-sharp in 28 calls for a certain amount of stress. The D in this measure is better taken mezzo-piano, with a diminuendo to the first beat of 29. Some editions indicate that this note should start forte, but they undervalue the accompanying harmonies.

Very careful planning is necessary for the long crescendo which starts in measure 29 and lasts until the first beat of 35. It is much better to delay the crescendo until the second beat of measure 31. Measure 34 and the first beat of 35 form the apex of the phrase and the emotional climax of the movement. The phrase must be sung with the utmost warmth. The third dotted quarter-note C in 32 should relax, but the B must begin an intense crescendo to the A-sharp in 36.

A slight break in the tone is necessary between the first and second beats of 37: the final phrase should begin pianissimo, and the crescendo to the high B should not rise above mezzo-piano.

Of the four varied movements of the Sonata, this Larghetto probably offers most to the student and to the artist. The artist finds in it an opportunity to display the highest technique of musical expression. The student finds in it an almost unequalled study in tone production. If there is any fault in a player's bow stroke, it shows up in this movement. Even the first measure requires a change of bow, a change of string, and a change of position at one and the same moment.

ALLEGRO

The Allegro which follows is largely a matter of straightforward, solid, clean violin playing. Every note must be sung, even in the passages of sixteenths, for this quality is essential to the performance of a Handel allegro, no matter how vigorous it may be in concept. And there must be plenty of contrast.

The chief problem most students find in this movement is that of



correct rhythm. Far too often one hears the first two measures performed as if the rhythm were based on triplets, as in Example 2, instead of on groups of four sixteenths,

as it is actually written (Ex. 3).

Another very common error is the playing of the first three notes of measure 3, and all similar measures, as if these notes were a triplet instead of a group of two sixteenths and an eighth.

Measures 3 and 4 need a long bow stroke, so that the tone may be both forte and singing. But in 5 and 6 not more than half the bow should be used. There must be a pronounced contrast between the forte and the piano measures. The same interpretation applies to measures 7 and 10. The first two beats of 11 call for a full forte tone, the diminuendo coming only on the last beat. It is best to continue the diminuendo in 12, arriving at a piano at the beginning of 13. From 13 to 19 is one long, always-growing crescendo. The bow strokes should at first be short, but from each measure to the next they should increase in length until a full half of the bow is being taken for the slurred sixteenths in 19. The descending scale in 20 and 21 must not diminish in tone—a full forte must be maintained through measure 22.

Measures 23 and 24 need the same sharply-accented playing and exact rhythm given to the first two measures of the movement. The scale in 25 should have a slight crescendo, which relaxes as soon as the G is reached. However, in 26 the F-sharp should be not less than a singing mezzo-forte. A soft, coaxing tone is needed in 28 and 29, but the crescendo in 30 and 31 builds to a broad forte in 32 and 33. The diminuendo in 34 should start from the first note of the measure, with little bow on the third beat.

There should be a slight break between the last note of 34 and the first note of 35 to accentuate the modulation to B Major. Measures 35 to 41 should balance measures 3 to 10 and be played with the same dynamics and coloring. The crescendo in 41 leads to the one climax in the movement—measures 42 to 45, which call for brilliancy of tone. As much bow as possible should be taken on the dotted eighths, while the sixteenths should be sharply accented. The diminuendo in 47 must drop quickly from the beginning of the second beat, and 48 played lightly.

There should be a long crescendo from the beginning of 49 to the end of the movement. Measures 53 and 54 call for a ringing fortissimo. To obtain this tone draw the bow close to the bridge with a concentrated pressure.

The student can return to this Sonata again and again with increasing enjoyment and profit. It is a masterpiece he will find more rewarding as he matures in musical experience.

THE END

Organ Questions

Answered by FREDERICK PHILLIPS

• In a Methodist church the organ is built in the front of the church in an organ loft behind the pulpit. The organist plays with his back directly toward the center of the congregation and the choir sits in the loft behind the organist, facing the congregation. What is the correct way to arrange the seating of the soprano, alto, tenor and bass sections? —L. D. H., Connecticut

There is no hard and fast rule, but the generally accepted arrangement is for the sopranos and tenors to be on the congregation's right side and the altos and basses on the congregation's left.

• I would appreciate information as to where I may obtain a pedal clavier to attach to a piano for practice purposes, or a small two manual reed organ or practice organ with pedals (preferably second hand). —Miss M. H., Oklahoma

You may obtain a pedal clavier from the firm whose address we are sending you, but the installation of such pedals on a piano would be quite expensive and would have to be done by a local organ service firm. The second firm we are listing makes a two manual practice reed organ with pedals, and we suggest you write to them. The third firm listed handles used instruments, and can undoubtedly supply a used two manual pedal reed organ.

• I am on the organ committee of my church and wish advice regarding the repair of the present organ or the purchase of a new one. The present instrument is a ten-year-old theatre organ, supposedly a bargain at \$4,000. We have always had trouble with it, although many organists who have played it see possibilities of great worth. It is now in a horrible state of disrepair, and we are wondering whether or not it is worth fixing. I am enclosing a stop list, and comparing it with the foundation stops recommended in Rogers' edition of the Stainer "Organ Method," you will find very few similarities. How does one go about getting bids for a repair job or buying a new instrument? Who are reputable firms in each line? After looking over the stop list would you suggest repair or a new organ? What specifications would you suggest in the moderate price field for a non-liturgical service

and for recitals? Are there any books in this field? —C. L. J., Ohio

On the surface, the stop list seems very attractive and should produce good results. The natural tonal quality of a theatre organ, however, is somewhat different from that found in church organs, but your organ seems to have enough of the basic stops to give good results. We are sending you a list of reputable organ manufacturers, all of whom are also qualified to do repair work. We believe your best plan would be to have one or more of these firms examine the instrument first hand, and we feel sure they can be depended upon to advise you impartially as to whether or not it is best to repair this organ or purchase a new one. Responsible manufacturers do not take advantage of the lack of knowledge on the part of committee members in matters of this sort. Such a firm can also advise you of the approximate cost of repairs or the purchase of a new instrument suited to your requirements, and the most satisfactory specifications. One of the best books we know to help you is "Contemporary American Organ," by Barnes, obtainable in most music and book stores and also undoubtedly in your public library.

• How long should one study piano before taking up organ, and how much Bach should one have before starting? How much other preparation such as scales, etc., is necessary? What should one use to start organ study? —S. P. D., Louisiana

A thorough grounding in piano is desirable as a basis for organ study. This ought to include the following: any of the standard technical studies such as Czerny, Burgmuller, Concone, Cramer, etc., in progressive order, leading up to about fourth grade; scales in all major and minor keys to a fairly fast tempo (say four notes to the count at 120 or better on the metronome); also scales in thirds, sixths and tenths. As a preliminary to organ study the following Bach piano works should be used: "Short Preludes and Fugues," "Two and Three Part Inventions," "The Well Tempered Clavichord." Organ study may start with the Stainer "Organ Method," "Exercises in Pedal Playing," by Schneider. "Master Studies for Organ," by Carl, and "Eight Short Preludes and Fugues," by Bach.



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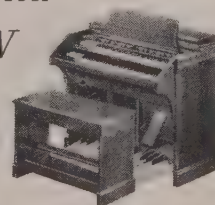
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Junior Etude

Edited by Elizabeth A. Gest

GETTING ACQUAINTED WITH

OPERA

by Ethel Osborne Crider



Toreador in Bizet's opera, Carmen.

IT was on a Saturday afternoon that Patty and Beth decided to organize a music club. Yes, it was a sudden idea. They had been listening to the radio in Patty's home when a popular Metropolitan baritone was announced. He sang the "Toreador Song" from the opera, "Carmen," by Bizet. They were thrilled by the song and were soon humming the catching melody, sung by this daring bull-fighter.

"I didn't know there were songs like that in opera with so much melody and swing to them, did you, Pat?" asked Beth.

"Sure," exclaimed Patty. "You see, Miss Corday has been playing some recordings for us in the music class and I like the opera ones best of all. And she gave me a book to read about operas and their stories. Would you like to see it?"

"Yes, I would," answered Beth. "I think that would be interesting. I'd like to read a little after I get my lessons done."

Patty took the book from the

shelf and together they glanced at the titles of the operas, exclaimed over the beautiful pictures and finally decided to read the story of "Carmen," because they liked that song so much. They became quite excited over the various episodes of the vivacious Carmen, and the lovely Micaela won their hearts completely.

"Wouldn't it be nice if we had some recordings from the opera," remarked Patty, "now that we know the story?"

"It certainly would," agreed Beth. "Why don't we organize a Music Club? We could buy some records with the dues and read about the different operas and hear the music?"

"That's a fine idea, Beth. And it would be lots of fun, too. Let's do it. Then we'd almost believe we had seen the operas. And maybe some day Miss Corday would take us to the city to see one."

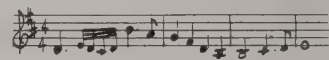
"Now we are going places!" exclaimed Beth with enthusiasm.

So that is how the Saturday afternoon Music Club became the

Who Knows the Answers?

(Keep score. One hundred is perfect)

1. Which of Wagner's well-known operas did he compose first? (15 points)
2. Does a guitar have frets? (5 points)
3. What is meant by tutti? (5 points)
4. What is the interval called from C to F-sharp? (10 points)
5. What is the interval called from C to G-flat? (10 points)
6. From what is the theme given with this quiz taken? (15 points)
7. Which minor scales do not use the fifth finger in right hand? (10 points)
8. Who wrote "Invitation to the Dance"? (10 points)
9. How many symphonies did Brahms compose? (15 points)
10. Name five terms used in both music and football. (5 points)



(Answers on this page)

INITIAL ENIGMA

By Alice M. McCullen

J—is for Johann, the first name of Bach,
This master of music was from Eisenach.

U—una corda; quite softly you'll play,
And use the soft pedal, for that's the right way.

N—is for notes, signs for time and for tone;
With these we read music, with friends or alone.

I—is an opera, Il Trovatore named;
Composer is Verdi, for which he is famed.

O—is for oboe: It's quite hard to play;
The orchestra tunes to the pitch of its A.

R—is Rossini, who wrote William Tell,
The op'ra where Tell shoots the arrow so well.

E—is for Elsa, a real heroine,
Made famous by Wagner in his Lohengrin.

T—is for tempo. How fast should it go?
Sometimes it is fast and sometimes it is slow.

U—is for unison, and it's well known
All voices are singing the very same tone.

D—is for Do. It's the scale's starting place,
No matter which one, in the treble or bass.

E—is the name of a bright, major key;
Four sharps makes its signature, F,C,G,D.

Answers to "Who Knows?"

1, Rienzi; 2, yes; 3, all together, usually referring to all instruments playing together; 4, augmented fourth; 5, diminished fifth; 6, Overture to Rienzi, by

Wagner; 7, C-sharp, E-flat, F, F-sharp, G-sharp, B-flat; 8, Carl Maria von Weber; 9, four; 10, line, quarter, half, play, run, hold.

most talked-about club in town. So many wanted to join that the meetings could no longer be held in the girls' homes and they finally had to move to the High School gym with Miss Corday as their sponsor.

Several months later the club voted to hold an open meeting for the parents and friends. Each member was privileged to bring guests. For that evening's entertainment the members voted to give selections from the light op-

eras of Gilbert and Sullivan—"Pinafore," "Iolanthe," etc. Solo and ensemble numbers were to be presented in costume and there was much fun in preparing for the event. Needless to say, it was a great success and everyone declared it was the most enjoyable musical entertainment the young people had ever attended.

Why not try "Getting Acquainted with Opera" in your own group and see how much pleasure it can give? You will be surprised.

LETTERS

Replies to letters on this page will be forwarded to the writers if sent in care of JUNIOR ETUDE.

Dear Junior Etude:

I live in Egypt and I will tell you something about the music in my country. We have many instruments of brass, string and woodwind. The first two are used most for accompanying native dances. Our native music is more or less similar to Bach's and that is why we like Bach. We feel we understand his music more. Other composers, as Chopin, Beethoven and Mozart, are heard in our concert halls where many of our audience are Europeans or Greeks. Recently the Philharmonic Orchestra from Vienna was here. We have a very good conservatory of music here. I would like to receive letters from Junior Etude readers.

*From your friend,
Josephine Bisharat, Egypt*

• In our school we had a contest for the best music scrap book. My father's friend had been saving ETUDE magazines for twenty years and gave them to me. My scrap book, full of ETUDE pictures won first prize.

I take oboe, piano and twirl baton and would like to hear from a lover of music.

*Margaret Troth (Age 13)
New York*

• We have a play each year in which the children of our block take part and we usually have a very large crowd to see it. I would like to have some Junior Etude fans write to me.

Carol Newcomer (Age 11), Utah

Prize Winners for November Essay:

Class A, Mark Cecil Abbott (Age 16), Mississippi
Class B, Grace Miller (Age 13), Delaware
Class C, No essays received.

Honorable Mention for November

Janelle Abbott, Anita Bassett, Herbert Dardik, Nancy Kay Davitt, Beverly DeLong, Angela Goodson, Marjorie Howe, Jo Ann Jarkanich, Donald Kaufman, Roland Barrick Low, Evelyn Long, Janice Martin, Doris Orebach, Shirley Raffensperger, Arnold Repucci, Roberta Ann Rusher, Reba Joyce Salyers, Sydney Thomas, Georgia Tutweiler, Sue Ann White, Orin Woodman.

Dear Junior Etude:

• Here in Munich at the America House there are many concerts which are very well attended. Then there is here an opera, an operetta, and at least five symphony orchestras, chamber orchestras, quartettes and trios. In the summer I go to a youth orchestra in another city where I play basso. Also, nearly every High School has its orchestra.

I would like to receive letters from Americans who love music. I play violin fairly well and 'cello and basso a little.

*From your friend
Elfried Westermeier (Age 17)
Germany*

• I am pianist at our church and enjoy it very much. I sing in our high school Glee Club and last year played baritone horn in the band. I like pipe or electronic organs and hope to play one. I would like to hear from others who like music.

Mona Vivian Bross (Age 15), Virginia

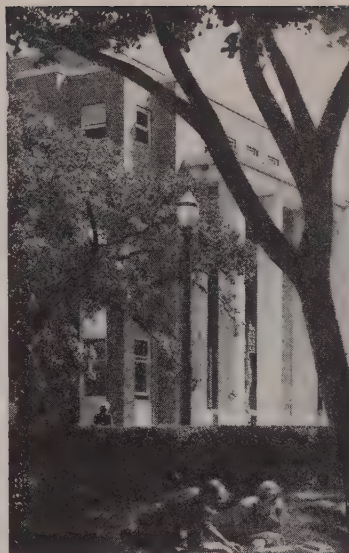


Rhythm Band, Charlotte Amalie, St. Thomas, Virgin Islands

Dear Junior Etude:

• Last spring we rendered several selections on our Rhythm Band at the Community Music Week Program and our numbers were well received by an audience of hundreds of persons. We are sending you our photograph.

Gorres, Leila Domingo, Erna Smith, Claudette James, June Taylor, Eva Dunlop, Lillian Holder, Geneva Perez, Genevieve Georges, Emmia Hydman, Bernard McBean, Given Moolinaar, Carl Potter, Franklin Jackson, Clifford Pemberton, Edwards Le Bron, Marilyn Vanterpool, Lela Adams, Louise Morris, Almeana Yearwood, Janet Maxwell, Merle Kiture, Janet DeWindt, Ritza Smith.



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(Continued from Page 16)

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control, you grow in repose. We have all found ourselves in the presence of some stranger of whom we know nothing, yet whom we immediately judge to be ill at ease by the way he walks, sits, moves. By careful study and practice of control, one can overcome showing a lack of ease—and, after a while, one conquers feeling such lack.

Drawing again from my own training, I most heartily recommend fencing as the best means, perhaps, of mastering balance and ease. The very postures required in the use of the foils assure control. A practical knowledge of ballet-dancing is also most helpful. We young Shakespeareans were, in addition, put through a rigorous course in old dances—gavotte, minuet, mazurka, etc.

But physical control is generated by one's state of mind. No stage person ever rids himself completely of the feeling of excitement which comes from working before an audience. Nor should he! The actor who felt absolutely nothing would arouse absolutely nothing. The trick is to keep natural excitement from degenerating into fear. If you know what you are about, there is no cause for fear. No one knows exactly how to throw off scaredness—if he did, he'd possess the secret of eternity!—but you can help yourself greatly by sane thought, by control, and most of all by experience. Start as early as possible to exercise self-discipline.

By way of a practical help, just before you walk out to the stage, stand by an open window and fetch a dozen deep, rhythmical, diaphragmatic breaths, inhaling as much oxygen as you can.

And how are these skills going to help the young recitalist who is not an actor? By *control* and *economy* of gesture, he can make a favorable impression the moment he shows himself.

Once you have learned posture and walking, come out of the wings with a natural, rhythmical step. Don't rush on—don't stroll on; both gaits betray self-consciousness. Just *walk*. Keep your gestures few and simple. There is a simplicity of ugliness, to be sure, but this can be rooted out by assiduous practice before the mirror.

Make your bows simply, gracefully. Don't gesticulate. Don't be coy or what is called "cute"! If you carry an instrument, don't hold it as if it were a kettle; don't swing it. Grasp it firmly yet relaxedly, hold it still, close to you, and don't do things with it. Avoid fidgeting, twitching, or fussing with your hair or your clothing. Take the time to seat yourself comfortably, easily (or to find a natural stance), and then

stay still.

For the sake of your own stage deportment, take time from listening to great artists, to observe them. Watch the utterly sure and controlled repose of Heifetz and Horowitz. Note the beautiful economy of gesture of Reiner or Bruno Walter. From the moment they come on, you feel complete mastery emanating from them.

The recitalist's stage presence is affected by the way he is dressed—in this case I should say how *she* is dressed, for the man's prescribed garb admits of few variations. Avoid being exotic or "different"—avoid being anything but yourself. An over-loading of jewelry or of shining sequins and the like tends to glitter in the audience's eyes and becomes distracting. Select good materials of non-disturbing colors, and have them designed *simply* and in harmony with your particular personal type. If I were to counsel a young lady in the choice of a concert gown, I should suggest her going to a good dressmaker and asking, "How would you dress me to suit what I look like?"

The great solution for such problems, of course, is the diligent acquisition of good taste—in everything, beginning with food! Here, too, the kind of training I was lucky enough to receive was enormously helpful. In England, the young actor serves years in one of a hundred stock or repertory companies, before he dares show himself in London. In those years, he learns much more than parts—he learns how to live, how to eat, how to distinguish between styles, between good and bad taste.

Admiring the American people as I do, standing in profound respect before their wonderful receptivity, I feel sorry that similar opportunities do not exist, on a large scale, for the young American actor. What a splendid thing it would be if each of the smaller American cities had its own repertory company, where routine training could go forward all through the year, and where great

• *Rhythm is both the life and soul of all music.*
—Heinrich Schütz (1585-1672)

actors and actresses would come for lectures and discussion! You can't give a child his full educational advantages by sending him to school two days a week—you can't train an actor on occasional bit parts. Given the chance, the American people can be the most beauty-loving audiences in the world. It's the chance that's needed!

THE END

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(Continued from Page 17)

encourage the children to play arpeggios with these chords, majors and minors, in all inversions. In this way they become very familiar with the chords.

Further experimentation can now be done. Suggest that they go back to the major chord, tonic position, and raise the fifth a half step. Discuss augmented chords here, and explain that many pieces use the plus sign to indicate this augmented chord.

Before we take up diminished chords, we have more experimentation on intervals which we learn and name. We play intervals from 2nds up to 10ths. I bring up the name major third and have them learn to recognize the sound. We also learn how to find it by counting up two whole steps. But they remember it best when they discover that it sounds like the *do* and the *mi* in their well-known major scale. Then we lower it a half step and discuss minor thirds. After they are well grounded on the fact that it is a step and a half they have fun finding minor intervals all over the keyboard.

Diminished chords become very simple for them now, as they know they consist of a chord built of minor thirds.

Of course all this time they have been playing their chosen popular music, the melody in the right hand and all these wonderful chords in their left hand. Usually we fit but one chord to a measure if the child is young, but the older children will want to try out all the chords when there are two or three to a measure. Gradually they are learning to harmonize their melody and are most excited about it.

About this time I usually have repercussions from some of the parents. They call and tell me that they are so pleased over Mary's or Dick's being able to play that hard piece—why, they can't even play it themselves. And they have noticed a sudden interest in the piano on the part of the child. So everybody is happy. Probably the child most of all. Or should I say the teacher.

Through the numbering of the scale it is easy for the child to pick

out 7th chords and a few 9th chords. I do not dwell upon the reason why we place a B-flat in the "C 7th" chord (as the popular pieces call our dominant-seventh chord,) but if they are older, students often ask. It can then be explained that the so-called "C 7th" chord really is the dominant-seventh in the key of F Major, which contains a B-flat. Right here we carefully find the chord and discuss it, to avoid all further confusion.

By this time the child has learned the piece by placing a chord at the beginning of each measure, and playing the melody in the right hand. Now if he is ten or more he usually wants to "swing it." Do not despair, teacher.

You be prepared to "swing it" too.

I have found that when the student reaches this stage, he or she is very much aware of a necessary beat. Finding this, measure by measure, has been a perfect way of teaching rhythm, and even those students who gaily play through their classics ignoring rhythm suddenly become very much aware of the importance of the beat.

A valuable teaching aid? Indeed.

For the first approach in this study of tempo, we discuss the number of beats to the measure, and if it is in 4-4 tempo we discuss the fact that the beats could best be played bass-chord bass-chord. I usually start them out by drawing an arrow pointing down for the bass note (which should be the same as the name of the chord), and an arrow pointing up for the chord; a bass note for the third beat and a chord for the fourth. And explain that on the first beat a bass note should be played, on the second beat a chord, the third beat a bass note and the fourth a chord. After marking two or three measures they grasp the idea. Never mark all the measures, but rather leave it up to the child to discover where the beats will fall. This is usually all the assistance the child needs, and off he goes on a glorious adventure.

He is happy. And look what he has learned.

Teach popular music? Why not!

THE END

Your Pupil Needs Praise

Be lavish with your praise when the child deserves it. Children are hungry for praise. But never tell a child (or his parent) he is doing well if he isn't. A pupil needs to be told when he is not working up to his capacity and may even need a scolding once in a while. He'll recognize then the sincerity of your praise and appreciate it.

—Ethel J. M. Conrad

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Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc., advises readers on playing tied pedal point notes and on teaching pupils correct playing of fugues.

IT'S THE MUSIC THAT COUNTS

One of my students is working on Liszt's "Consolation" in D-flat which, you will recall, has a reiterated note (D-flat) in the bass. Some of these pedal point notes are tied, others are not. I use the sostenuto pedal to connect the tied notes, but my student's piano has no sustaining pedal. Since the harmony changes from measure to measure, it would be impossible to connect these tones with the damper pedal. Should they be struck again?

—Miss A. H. V. A., Michigan

I am sure you will feel better if I tell you that the matter of those D-flats is of no capital importance. Frankly, I don't think Liszt himself played them always in the same manner! There was no sustaining pedal in his time, so the best he could do was to use the damper pedal fractionally—what we call the half pedal—carrying the vibration of the low D-flats at least to the next measure. He probably acted on the spur of the moment and according to the tone quality of the instrument he played on.

Editions differ on this point. Some of them practically repeat the D-flat every measure, or every other measure. So I suggest that you simply suit yourself, knowing that whatever you do is of small import since it does not involve the music itself, which is, after all, the fundamental issue.

Your letter illustrates one point I often emphasize in my Clinics: it is wise not to rely too much on the sustaining pedal, for the very reason you mention. There are many pianos, too, which have one but . . . it doesn't work. Much can be done with only two pedals.

VALID EXCUSE

For some time no sounds have emerged from the parlor where Norma-Lou has been sent for her daily work-out on her annual recital piece. From the kitchen

where she is ironing, Mother's voice calls:

"Norma-Lou. What's going on in there? Why aren't you practicing?"

Promptly the comic book is hidden behind "Brooklet in the Spring."

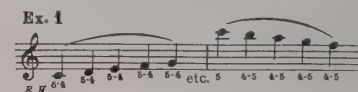
"But Mommie," the little girl answers nonchalantly, "I AM practicing. I'm practicing my rests!"

SUBSTITUTING FINGERS

I have a pupil, 15 years old, who is quite advanced for her age. But in the fugues of Bach's "Clavichord" I have much trouble in getting her to hold down notes for their full value. She constantly breaks the parts by releasing her fingers. Do you have any suggestions and are there any exercises which would correct this bad habit? Thank you for your advice.

—(Mrs.) A. G. L., Canada.

I know exactly what you mean and this carelessness is widespread among students. First, explain to this girl that if the fugue were played on the organ, or by three or four stringed instruments, it would be objectionable and unmusical to cut the tone short—thus stopping the march of the parts—by lifting fingers off the organ keys, or the bows off the strings. Second, make her practice scales with substitution of fingers, as follows:



Then 5-3 upward, 3-5 downward, 4-3 up, 3-4 down. Later on, use: 5-2, 5-1, 4-2, 4-1, 3-2-3-1, and 2-1. For the left hand, just reverse: 4-5 upward, 5-4 downward, and so on.

Practice on all scales, major and minor, and also the chromatic scale. This means real gymnastics, I admit; but it will prove invaluable for an accurate playing of Bach, and other music as well.

Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc.,
Music Editor, Webster's New International Dictionary,
and Prof. ROBERT A. MELCHER, Oberlin College

TEACHING SINGERS TO READ

"I am an experienced accompanist and coach, but the singers here are hopeless when it comes to reading a vocal line or having any knowledge of the rudiments of music. I would like to start a course for a class of about a dozen singers, and I wondered whether you could give me some advice as to how to go about it."

—Miss M. S., South Africa

About five years ago I was asked to teach for a year at the University of California at Los Angeles, and one of my problems there was somewhat similar to yours, so I will tell you about my experience. On the first day I was confronted with a class of about 180 men and women who were required to take a course in music in order to get a credential to teach in the public schools. A few of them had studied a little music, but as a group they could not read music, had never sung in parts, knew nothing of scales, key signatures, and the like.

I conferred with the Chairman of the Music Department, we made a plan, he agreed to teach about a third of the students himself so the class would not be quite so large, and at the end of four months we had achieved the following results: (1) The members of the group could sing at sight simple tonal music, with an accompaniment or a cappella, and with fair tone quality and good intonation; (2) They knew the signatures of the first nine major keys and their relative minors; (3) They had been roughly classified as soprano, alto, tenor, or bass, and could sing simple four-part harmony such as is found in hymn tunes—and they liked it; (4) They knew quite a number of things about elementary harmony, form, terms relating to tempo and dynamics, etc. (5) They had had a pleasurable musical experience, had arrived at a favorable attitude toward music, were looking forward—most of them—to doing at least a little teaching of music

in conjunction with their work as teachers of other subjects.

"How did you do it?" you ask. Well, first of all I requested them to buy and bring to class a book of simple songs—hymn tunes, folk songs arranged in four-part harmony, unison songs with piano accompaniment, and the like. Each time the class met we began by singing one or two of these songs, and the members of the class were encouraged to sing in parts as much as possible. Second, I taught them the *sol-fa* syllables and asked them to practice an hour or two in between classes, using for this purpose a book of sight-singing material. Third, I emphasized part-singing from the very first day, did not scold them or deride them if they made mistakes or could not follow their own parts, seated them so that those who sang the same part were near others who were on that part too. Fourth, I had them buy a book containing the "elements of music," and assigned regular lessons for out-of-class preparation.

Well, it worked—and both the students and I enjoyed the experience so much that at the end of the term they did not want to leave—and the teacher didn't want them to leave! Therefore I suggest that you do the same things that I did: (1) Select music that is actually interesting as music, and emphasize part-singing; (2) emphasize the *sol-fa* syllables, using "movable-do" plan; (3) ask each one to buy and work at a book of sight-singing material that is very easy at the beginning but progresses steadily toward more difficult music; and request them similarly to provide themselves with a copy of some little volume such as my own "Music Notation and Terminology"—and study it. (4) You should begin immediately to get your students into the mood of singing even the simplest exercises beautifully, expressively, and with correct intonation so that the experience of learning to read will be an enjoyable one both for them and for you. —K. G.

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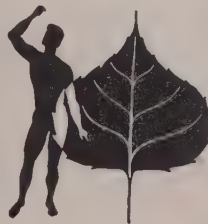
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AN INSTRUMENTAL PROGRAM

(Continued from Page 23)

the violin class and the cello class be held separately, and clarinet and cornet-trumpet classes are best started as separate groups too. At the junior and senior high levels, a complete string orchestra is recommended, especially if at least two of each instrument can be present. When at least two violas or double-basses are present along with violins and violon-cellos, the student can help each other with many problems; whereas if only one viola or one bass is present, he will need much more individual attention than the teacher can or should be expected to give, and usually he becomes a problem child who eventually drops out. A class of from twelve to twenty seems ideal for the mixed string class. Of course, in large classes of all instrument types the pupils should be carefully selected and, if progress is to be made, it will be because the students themselves want to make the next level of attainment.

The matter of scheduling pupils, teacher-time and available rooms for such classes all must have adequate attention before beginning class work will succeed. However, until beginning classes are properly established in a school system, the entire instrumental music program will remain "top heavy". This most important first step should be faced squarely by both teachers and administrators who want to provide a complete offering in music.

There must be an adequate "feeder system" to provide for proper balance of instruments, and the replacements that are called for with each graduation. In the elementary level, if violins and cellos are started two or three semesters in advance of the clarinets and cornets, all will arrive in the intermediate or advanced groups with a more equalized technique. After a teacher has had some experience with the scheduling of beginning classes he will find the plan that best suits the needs of his school.

When this beginning stage has been successfully passed, there should be an eagerness to pursue the study further in the intermediate groups. If a school offers both orchestra and band, the junior orchestra and the junior band will be the next level.

If an elementary band is also to be offered, many of the problems of the wind players can be handled that might be overlooked when strings are present. If only elementary band is offered, there is little probability that orchestras will ever be started in higher levels, since the winds progress more rapidly. This is essentially what has happened so often recently in many small com-

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munities that are without orchestras. It is hardly the place of this article to discuss at length the merits of either the orchestra or the band. We believe that both are important in the school program and that both have their place in most schools. The type of community, the interests and background of both parents and pupils, the school needs for instrumental music organization, and the functional character of the band, have all been important factors in helping one school decide on orchestra only, whereas another school has decided on band only. Yet we still believe that with the proper teacher and principal, most schools should provide both band and orchestra.

As is clearly seen, it is most important that the teacher especially understand both fields and place equal emphasis on each. Hence, we reiterate that intermediate groups for both band and orchestra should be offered at the junior and senior high school level. In the most mature instrumental music departments the intermediate orchestra is usually a string orchestra and the intermediate band also is all wind players. There are sev-



eral excellent arguments for this plan, the best being that strings can hear themselves better, and training in string tone, fingering, bowing and the special problems pertaining to string choir only can be given proper attention. Likewise, wind players make better progress when not scheduled with students of the strings, since their peculiar problems can be given more concentrated effort. Breathing, articulation, blending of woodwinds and brasses all seem to be solved more rapidly without the presence of strings. With such a plan, full orchestra and full symphonic band experience is reserved for the advanced group. However, many schools feel that the junior orchestra should not be limited to strings alone, and a taste of the real orchestra should be offered. There is much easy literature for this stage and if interest is the chief objective, then probably the mixed string-wind combination is the correct type for that school. In either plan those players who show the keenest interest and make the best progress should be allowed to "sit-in" at extra rehearsals of the advanced group as a special incentive and reward for their progress. Many schools follow such a plan for the big concerts, so that all qualified performers beyond the beginners' stage have a chance to play for the public. The third level or advanced group is the organization that is usually thought of when we mention the orchestra or band. This performing group should be made up of players who have adequate skill and training to associate with each other and not be handicapped by a few "unskilled" players who spoil every effort of those who are adequately prepared. Such a performance group, whether in elementary, junior high or senior high, can be one of the most important school organizations for creating fine school-community relations. In this connection a complete instrumental offering should be of the utmost importance. However, the advanced group should exist for other reasons too. One of the chief objectives should be that of developing varied repertoire. All types of music literature should be played and all periods of music history should be represented if boys and girls are to gain a true perspective of music. Listening to fine recordings of the music studied should

also be a part of the entire instrumental program, especially at the advanced level, where real appreciation and discrimination should be fully understood. Radio music and broadcasting should also be drawn on at this level. Those students who are the real leaders in the band and orchestra should also be introduced to the field of chamber music for their instruments. A string quartet, woodwind quintet and brass sextet should certainly be expected as a by-product of any well-developed junior or senior high school orchestra and band. Other groups that enable good performers of strings, woodwinds or brasses to have an experience in this most intimate form of music should and can be provided by the music teacher who is interested in the activity. It may take a few extra trips to school at an earlier hour or a noon period, or possibly even some after-school time, but it is worth it to the true music teacher. If a student instrumentalist has had seven or eight years of consistent training in orchestra and/or band, he should have developed a sufficient technique to play many of the world's great masterpieces of music. From the standpoint of his cultural development, his future education, his deeper and more highly defined sense of discrimination, he is certainly far ahead of the student who has been in and out of the band or orchestra during those same years. However, if a student is exposed to a heterogeneous group composed of all ages and embracing all degrees of skill and training, then a frustrated student will inevitably result, and a totally distorted opinion of music can be expected. A student who has experienced the complete program of instrumental music will have robust strength of individual performance, since he has not been forced and driven along the way, but has had a natural, normal development, much as the language student who followed Spanish I with Spanish II, then III and IV. A healthy, normal attitude toward good music can always be expected from one who has experienced basic fundamentals all through his training career, and has not been "in" and "out" due to program difficulties or advisor's or parent's counseling. Proper musical training calls for steady application on the part of the student and consistent exposure to the effects of good music. This is not to say that music should be the only subject in the curriculum. It is quite as bad to have only music as to have too little. All good music teachers know that music must be given in proper balance with other essentials for good living, but our plea is to give instrumental music a real chance to grow and develop by offering a complete program for all students who choose this field.

THE END



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portant thing in studying breathing is not to worry about how we breathe but why we breathe. Breathing should give us self-control, it should give us poise, it should give us the ability to project the interpretative moods to the listeners.

After mood, breath and pace comes attack, and here again we have a lot of fads and fancies regarding so-called breath-control. In reading the different books on singing by vocal authorities, one would almost be led to believe that an individual could control certain muscles and thus feed air to the vocal cords. Too often we accept a detail of a whole and forget the whole. The whole is that any individual can only think of one thing at a time. When the artist sings, the only thought he can have is to so control the amplitude, softness and loudness of the tone so that beautiful phrasing is the result. If he thinks about breath and about breath control he must then believe that breath can be controlled and this we know is not true. Again may I repeat, the only conscious control a singer can have is that of the softness and loudness of the tone pattern that makes up the phrase. The voice is not the vibrations that move on a stream of air, the voice is not even sound made by the splitting of an air stream, as the tone of a flute. The

vocal sound is the result of a vibration created by the approximation of the vocal cords. This approximation of the cords creates an obstacle that keeps the air from escaping, and in turn with the diaphragm builds air compression that causes the vocal cords to vibrate.

Breath control during correct singing means that the rate of expenditure of breath is controlled by the larynx while the diaphragm maintains the compression as the oxygen is exhausted. The whole activity around the waist then increases because of creating this air compression. The singer feels that his stomach and upper abdomen are being pulled in toward the spine. The entire upper chest wall is firm and on the high side. When the phrase is finished the individual needs to replenish quickly the entire supply of oxygen. This will immediately be taken care of through the air pressure outside the body. If the singer learns to open the throat quickly, the air pressure will immediately equalize the pressure inside and outside the body. The singer then goes on to the next phrase.

The conductor of choirs must also accept his full responsibility for the good or bad breathing of his choir. In reality if the conductor has correct posture and breathes correctly,

if he sings mentally all the time, the choir through empathy will do everything that he does. It is impossible for a choir to breathe incorrectly if the conductor is right himself. This means also that correct posture must be a constant rule, both in performance and in rehearsals. One almost feels when he attends the rehearsals of a church choir that the singers are defying the Lord. They seem to say: "I give of my presence, that is enough. Don't expect me to use my intellect, my body or my imagination. It is too much to ask me to give of these if I give of my personal presence." The result is always boring to the performer and to the worshipper.

Singers when they sing must have both feet squarely on the floor, sit erectly on the chair with a feeling of almost lifting their bodies off the chair. This automatically brings about correct breathing, and with air compression used while singing, the result is always a beautiful tone, inspiring if the conductor or singer knows how to phrase artistically.

THE END

ADVENTURES OF A PIANO TEACHER

(Continued from Page 26)

55-year-old professor of Criminal Law was so proud of his pianistic prowess that he displayed it on all occasions. His special piece, "The Wood Nymph's Harp" (Rea) became a legend in the town. Said he, "I don't care a hoot whether the others enjoy it, but after every dinner party I sit down at the piano and play it. And how I love it!" That's what "playing" the piano means. Let's have more of it!

TORRID RETORT

WHEN I TOLD one of those smart young lads who came to the piano class that I had just been writing some items for ETUDE, in spite of having a temperature of 101 degrees, he quipped, "Hot stuff, eh?"

THE END

ILLUSTRATION CREDITS:

18—Harold M. Lambert
19—Walter M. Faust
20, 21—Paul Senn, Black Star

CORRECT BREATHING FOR SINGERS

(Continued from Page 22)

DON'T FORCE THE ISSUE

(Continued from Page 18)

is too often overlooked by woman teachers). He should learn to practice in slow, solid, steady rhythm, and with a firm and insistent beat, especially in the left hand. It is only through this slow, rhythmic practice that he will ever learn to relax. He should *listen*, especially to his left hand. Since most people are naturally right-handed, they neglect the left hand in practicing the piano. Actually, this hand needs *more* development and practice at the piano than the right hand does, since it is almost always the more maladroit of the two. *A good left-hand, incidentally, relieves the strain on the right, in all matters of right-hand technique.*

Sometimes the right hand knows what to do but can't do it because the muscular strain on that hand is too great. Nine times out of ten, the explanation is that the right hand is carrying too big a load, *because left-hand practice on that particular passage has been neglected.*

The next thing for a boy, it seems to me, is his sensitiveness to harmony. (Girls respond more to the melodic approach.) Ask Peter what harmonies or chords or chord-changes he likes, and why.

Remember that what he likes is what matters. Above all, get him to feel that he is playing because he likes it, and not to show off. Others will flatter him, which may be fatal to his progress. Or they may criticize him unkindly or ignorantly, which is just as bad. Or they may be so self-satisfied in their tastes as to make him forget that he is his own musical medium.

In a person of musical attainments, great or small, genuine humility is such an admirable quality, although a very rare one. It comes, I am convinced, only as a result of rugged honesty with one's self: the knowledge that a job well-done is its own reward.

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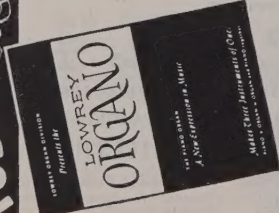
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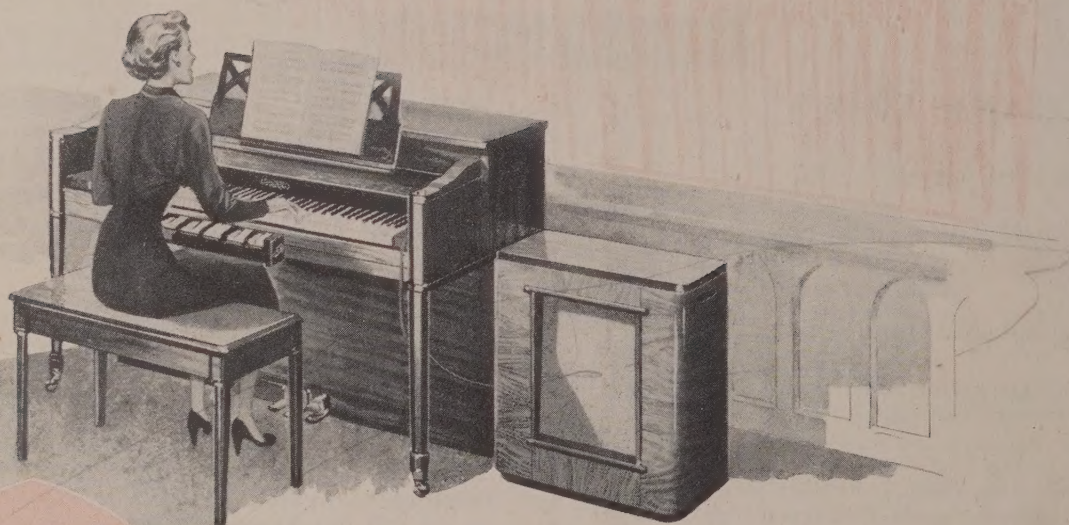
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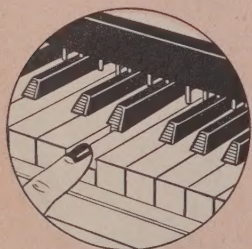
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